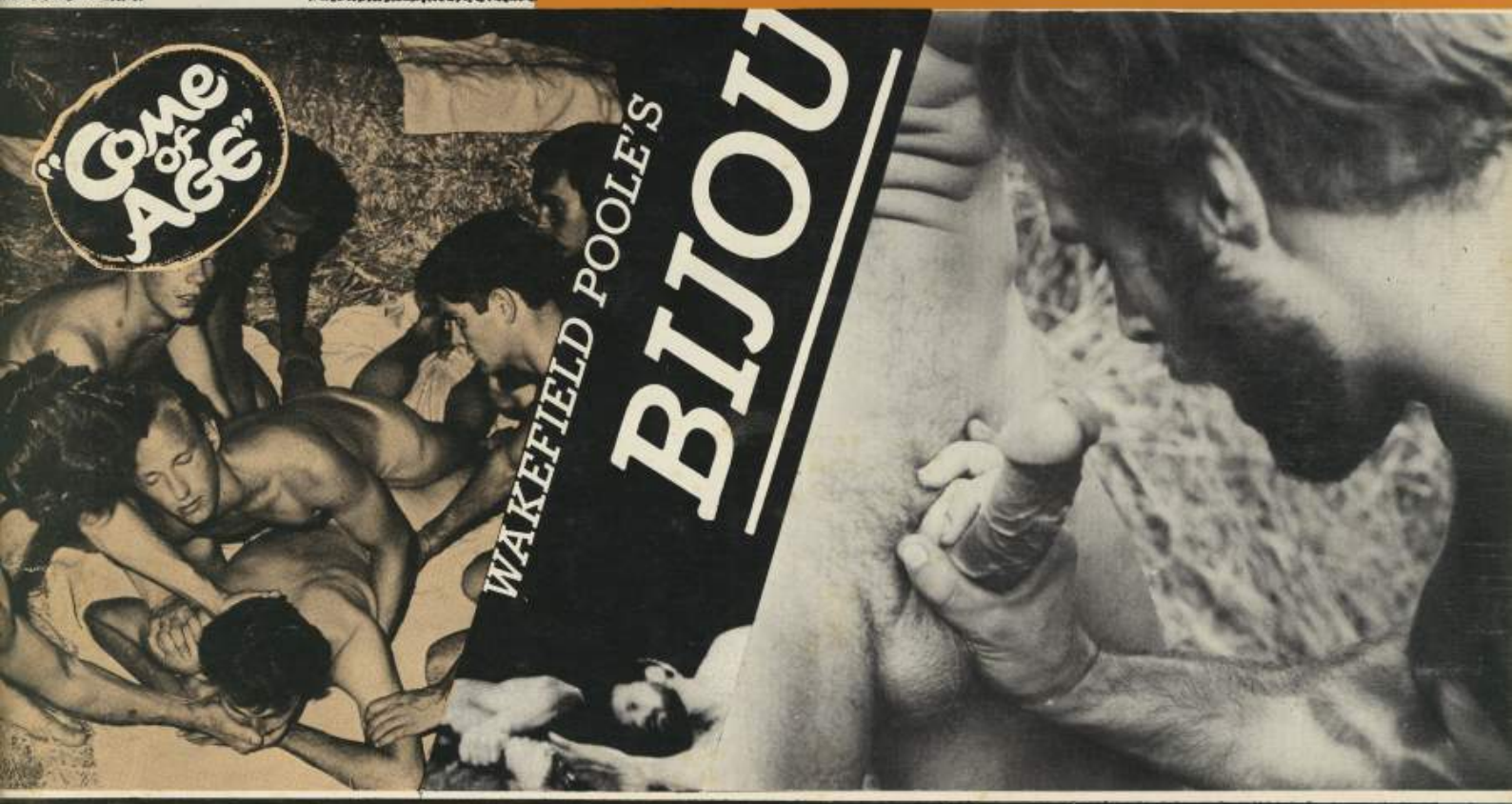
$6.00

Gay movie GUIDE

REVIEWS and PHOTOS!!

all the HOT new gay movies



THIS 1st BIG Issue

INCLUDES: TOP 10 GAY FILMS / FUTURE OF GAY CINEMA / GAY FILMS AT HOME / DIRECTORY OF GAY THEATRES / ETC!

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FUTURE OF GAY CINEMA

by Charles Anson, editor

In beginning this, our first issue, I am reminded that the world of gay films, (that is, films produced by gays and aimed specifically at gay audiences) is limited almost exclusively to the large metropolitan areas of the United States. There are no theatres showing these films in the smaller communities, and many are without even a single such theatre. (See our Directory of Gay Theatres on pages 30-31).

And as many of our gay community live in these areas it is reasonable to assume that they have never even seen a film of the type we are reviewing in this magazine, and which have proliferated in just the past few years. It was only as recent as 1971 that the first exclusively-gay sex film achieved any sort of national prominence and attention, and this breakthrough film was BOYS IN THE SAND. Opening in New York City with almost no publicity, the film began to rack up astonishing grosses; it began to "draw" better than many so-called "Hollywood-professional" movies that were playing in theatres all around it!

Within weeks the magazine of the movie industry, VARIETY, was listing BOYS IN THE SAND on its national charts, even though the movie contained many vivid, up-close hard core sex action shots such as fellatio, ejaculation, anal intercourse, and masturbation. But why not? The film was outdoing many of the "leading" films of 1971 and the New York theatre and movie crowd sat up and took notice.

It wasn't long before BOYS IN THE SAND was being reviewed by major film critics. It was being written about – and favorably – in leading newspapers and magazines. The film, of course, immediately opened in Los Angeles, San Francisco, and other major cities and repeated its success everywhere it played. FINALLY, homosexuality was being shown openly on the screen, and being accepted by its audiences, and surprisingly enough, BOYS had very little trouble from the authorities in the various cities where it played.

Encouraged by the success of this major break-through, it seems like EVERYONE jumped into the gay film field overnight! Nearly every week saw the announcement of another "fabulous gay film" that was going to outdo BOYS IN THE SAND, but none of the follow ups ever came close! I'm speaking, of course, in terms of money earned and attendance records; the "artistic" merits, story, photography and so forth of various films is something I will leave for the viewers to decide for themselves.

As late as the fall of '73, there were still many good new gay films coming out on a regular basis, and certain firms had established themselves as leaders in the field. Of course, it was during this time that the now infamous Supreme Court decisions, spear-headed by the Nixonian yes-men now running the Court, brought a sudden, if temporary, screeching halt to the making of sex films, both gay and straight, (and of course the decisions effected sex materials of all kinds, not just films). Unbelieveably ridiculous things began to happen all across the U.S. in the wake of such a sudden reversal of the Court's attitudes, and its failure to establish any type of definite ruling as to what is and what is not obscene! Academy Award winning films like "Who's Afraid of Virginia Wolf" were in trouble; the Supreme Court of Georgia said this film was obscene and convicted the theatre that was showing it. Another outstanding film was in trouble in many towns across the country, "Clockwork Orange!" Sheriffs

were seizing copies of Playboy magazine in many localities, and sex theatres everywhere were being raided.

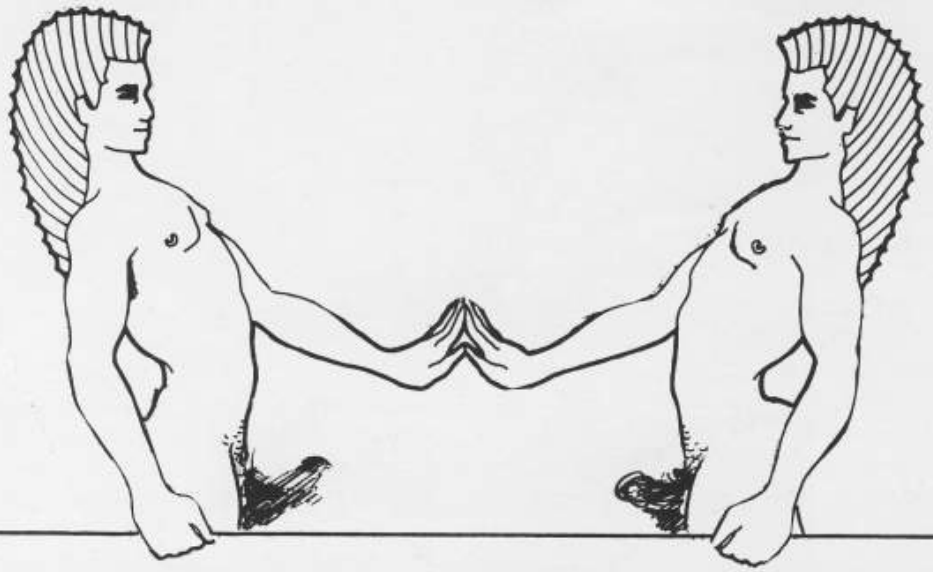
All of this has sent shock waves through the infant, but fast-growing sex film industry. Films in production were cancelled and the actors fired. Many producers left the field entirely out of fear. And rightly so, because most of the leading producers and distributors of sex films across the U.S. have been harassed, arrested, and/or put out of business by the Nixon-do-gooders!! (For more information on this subject see "The War Against Gay Films," page 38 of this issue).

Up to this point the reader must think the future of gay cinema is very bleak indeed, but I do not agree. I think that the public will always get what it wants, regardless of the stupidity of our leaders, regardless of the resorting to pure dictatorship to control our private morals! Marijuana is a good case in point. The authorities have spent and wasted billions of tax dollars — your money and mine — to fight the evil weed! They have incarcerated thousands of persons for possession, they've made criminals of countless children and young people, they've made infamous illegal searches, seizures, wiretaps, plantings of evidence, frame ups, and broken the law themselves in their over-zealous attempts to stamp out marijuana. They have appointed government commissions to study the subject, then ignore the reports produced by the commissions. They have attempted to censor the lyrics of songs and have threatened to remove licenses of radio stations which play a song about dope. And what is the result of all this activity for and on behalf of our "protection from ourselves for our own good?

The RESULT is that marijuana is available on any street corner in the United States. The result is that the drug is MORE POPULAR than ever before! The result is that any school child knows where to buy grass and many of them smoke it openly and more often! The result is that the government has proven once again that it is an absolute idiot!!

The exact same things are true of the sex materials field. I feel certain that as long as people want to see these types of films, there will be those who will produce them, act in them, show them in theatres! As long as there is an audience, the show will go on somehow. They will fight in the courts, they will write their congressmen, they will impeach their president, they will demand their rights, and they will get them. At least, I certainly hope so. For this is the United States where the people are supposedly free. The only alternative is a true police-state takeover, the removal of ALL our rights. Because SEX-FREEDOM is the most personal freedom of all!

GAY MOVIE GUIDE — Edited by Charles Anson **Reviews by Thomas Moon**
Artwork by Gary Angelle



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Since we are now publishing GAY MOVIE GUIDE on a quarterly basis, we solicit articles, reviews, and still photographs from your forthcoming productions.

We will cooperate fully in your requests for advertising and promotional space in return for your contributions.

Please write:

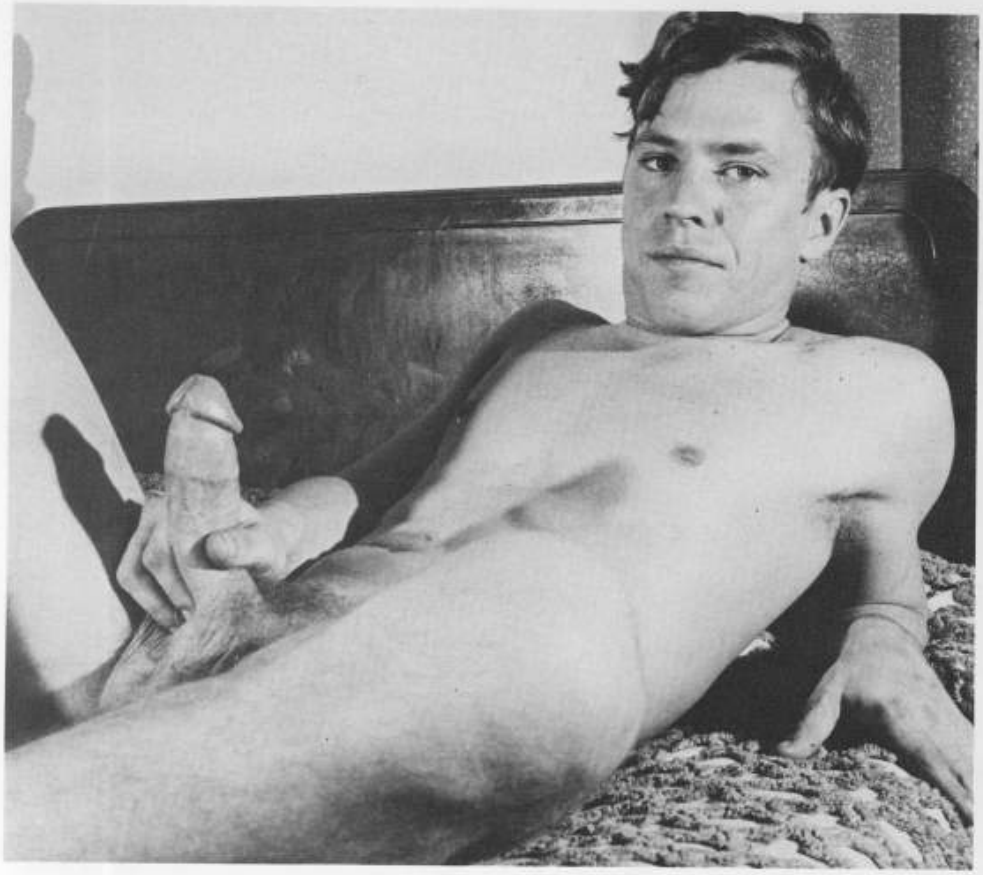
Charles Anson, editor GMG
P. O. Box 60092
Houston, Texas 77060, U.S.A.

TOP 10

for period ending 2nd Quarter, 1974

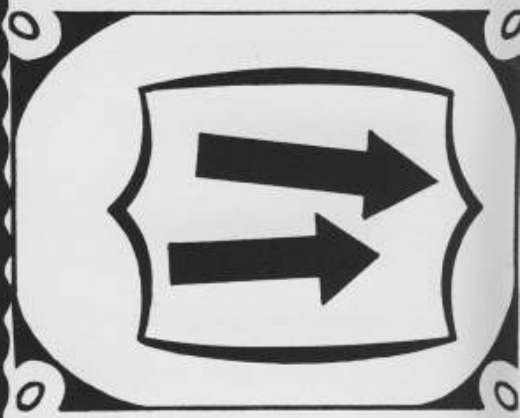
This charting of the TOP 10 GAY FILMS is based strictly on the editor's personal choices and the combined opinions of gay writers and reviewers. We are sending out questionaires and opinion samplings so that future chartings will more accurately reflect film popularity.

	TITLE	STARRING	PRODUCED BY
1.	BOYS IN THE SAND	CASEY DONOVAN	WAKEFIELD POOLE
2.	LIGHT FROM THE SECOND STORY WINDOW	DAVID ALLEN	STU DREXYL
3.	NIGHTS IN BLACK LEATHER	PETER BURIAN	JUGUAR PRODUCTIONS
4.	SEVEN IN A BARN	SEVEN ACTORS	J. BRIAN
5.	THE NIGHT BEFORE	COKE HENNESSEY	ARCH BROWN & JACK DeVAUX
6.	GENESIS CHILDREN	PETER GLAWSON et al.	BILLY BYARS
7.	L. A. PLAYS ITSELF	FRED HALSTED	FRED HALSTED
8.	BIJOU	BILL HARRISON	WAKEFIELD POOLE
9.	BILLY BOY	BILLY HARGISS	3 CROWN PRODUCTION
10.	EROTIKUS	DOCUMENTARY	TIME'S PRODUCTION

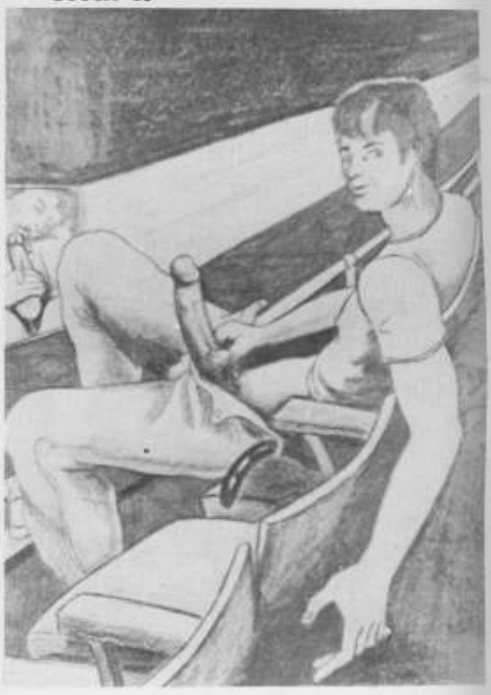


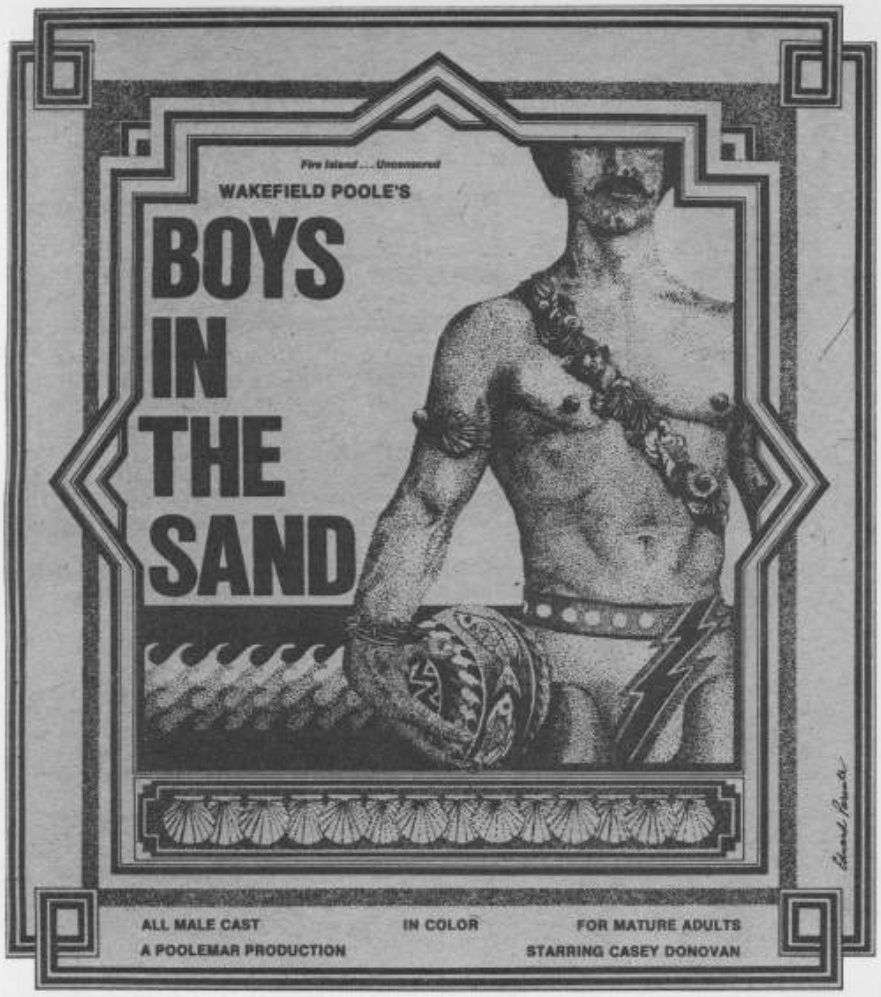
SECTION 1

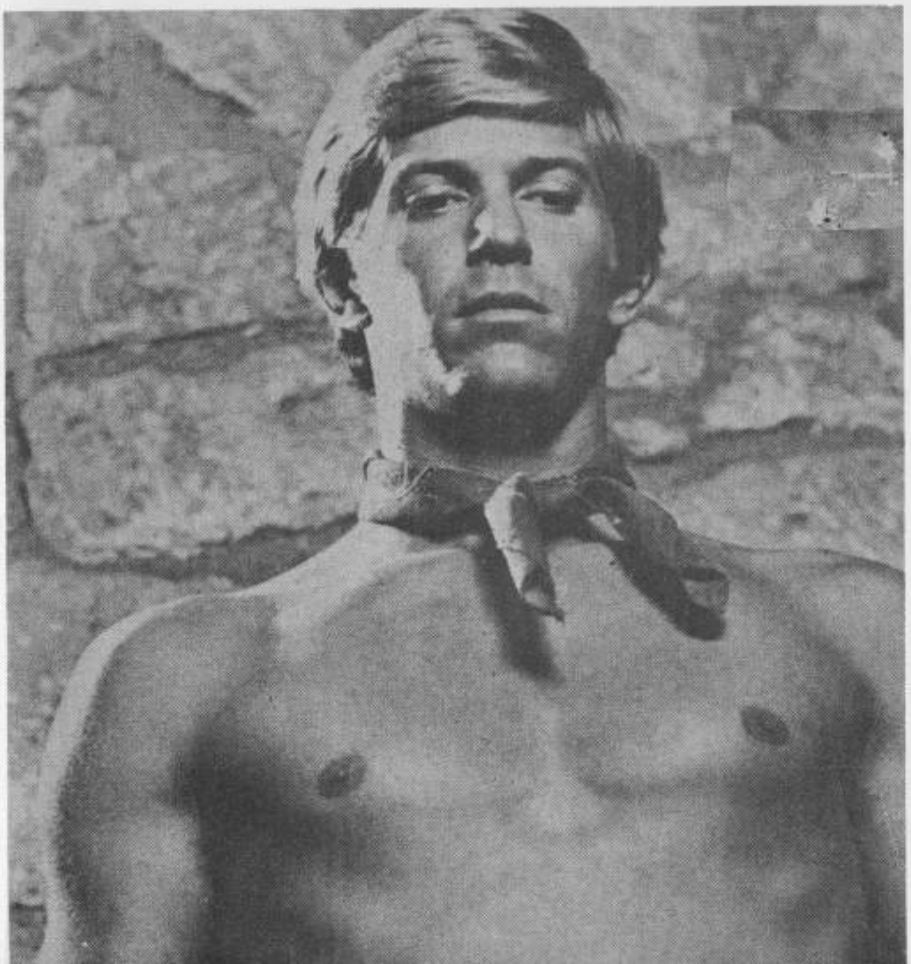
GAY FILMS FOR THEATRES



Beginning on next page are REVIEWS of the films listed on our TOP 10 chart.







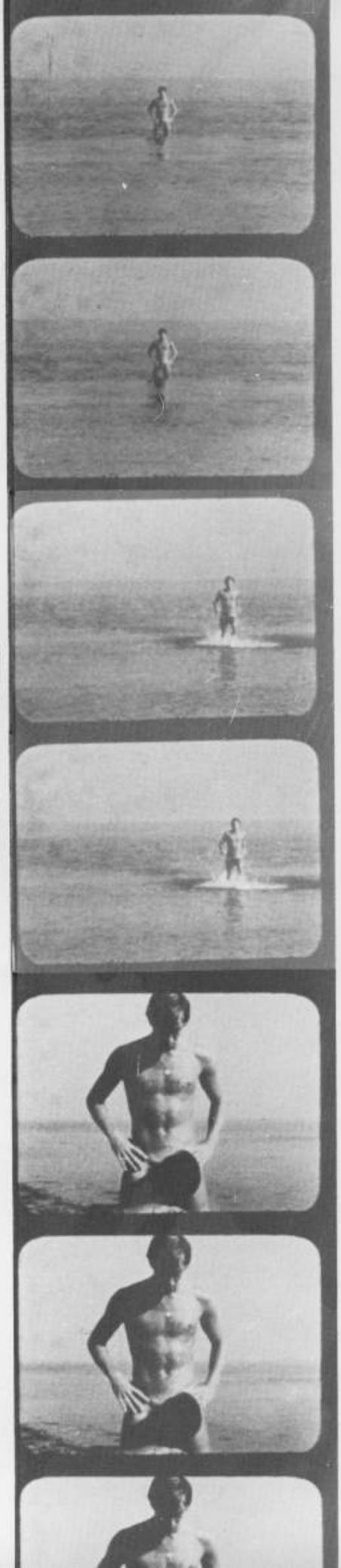
BOYS IN THE SAND is not an easy movie to review in detail, because so much time has lapsed since it initially exploded on the scene. I saw the film in early 1971 at the 55th Street Playhouse in New York City, and at the time had no idea I'd someday be writing reviews of such films. I went to see it because of all the publicity it was getting, Prior to BOYS one did not go to a public movie house to see films of young guys fucking and sucking, eating each other's sperm and otherwise enjoying the forbidden homosexual aspects with gay abandon (pun intended)! One saw such films, if at all, in the discrete darkness of a friend's bedroom, said friend having risked arrest and exposure by ordering, owning and showing them.

But, BOYS IN THE SAND was truly a bombshell! Here was a feature-length color film, produced and filmed as expertly as any Hollywood movie, and it was showing all the things guys do in the dark, and further, it was showing them on a huge screen in the middle of the nation's largest city to a standing-room audience! True, there were film houses that were showing gay films before BOYS came along, but they were seamy little holes in the wall, and the films they showed were little more than amateurish attempts; they were the films of the sweaty beefcake guys wrestling in tight posing straps, they were the films made during a time when showing an erection would get you busted and of course, during those dark middle ages, no one ever dreamed or dared to show somebody actually fucking.

Only if you were a very GOOD customer of certain mail order houses could you purchase a true

fuck film, and then only "under-the=counter," so to speak. But BOYS IN THE SAND came along and changed all that! Overnight, BOYS became the most acclaimed male movie in the history of sex-cinema! "It is the most erotic film I've ever seen" said the reviewer for the BAY AREA REPORTER. VARIETY, the thoroughly legitimate paper of the movie industry couldn't ignore it: "It is so Cinema-Verite that at times the viewer fears that the camera itself is going to get into the action . . . casting appears to have been done by Dial-a-Hustler . . . there are no more closets!!"

The staid VILLAGE VOICE said that Casey Donovan, star of BOYS, "looks like a liberated Robert Redford." The ADVOCATE said that "Casey Donovan . . . is every gay's dream!" When I went to see what it was all about, not understanding at the time how a homosexual film could be getting so much publicity, there was a line, a long line at the entrance! I haven't seen a line so long since then except at the POSEIDON ADVENTURE. When I finally got into the theatre, for $5, there was not the usual turning of heads to cruise the latest entrant as in the seamier skin-flick houses . . . there was

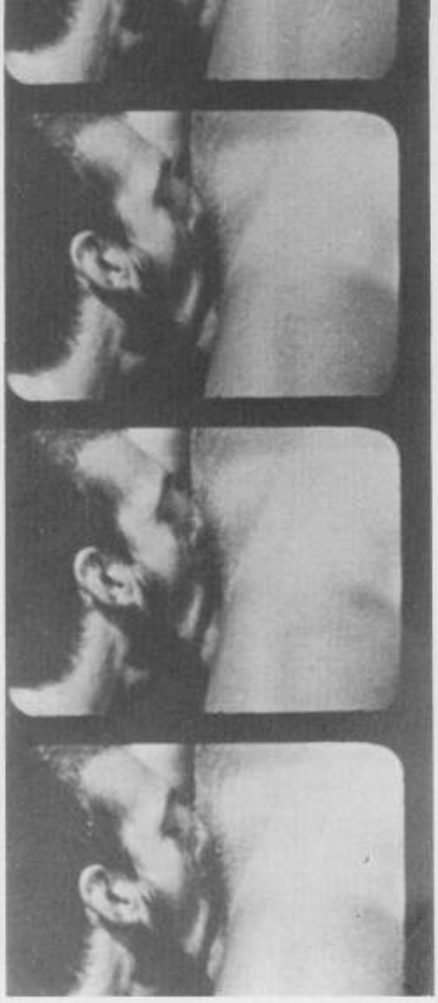


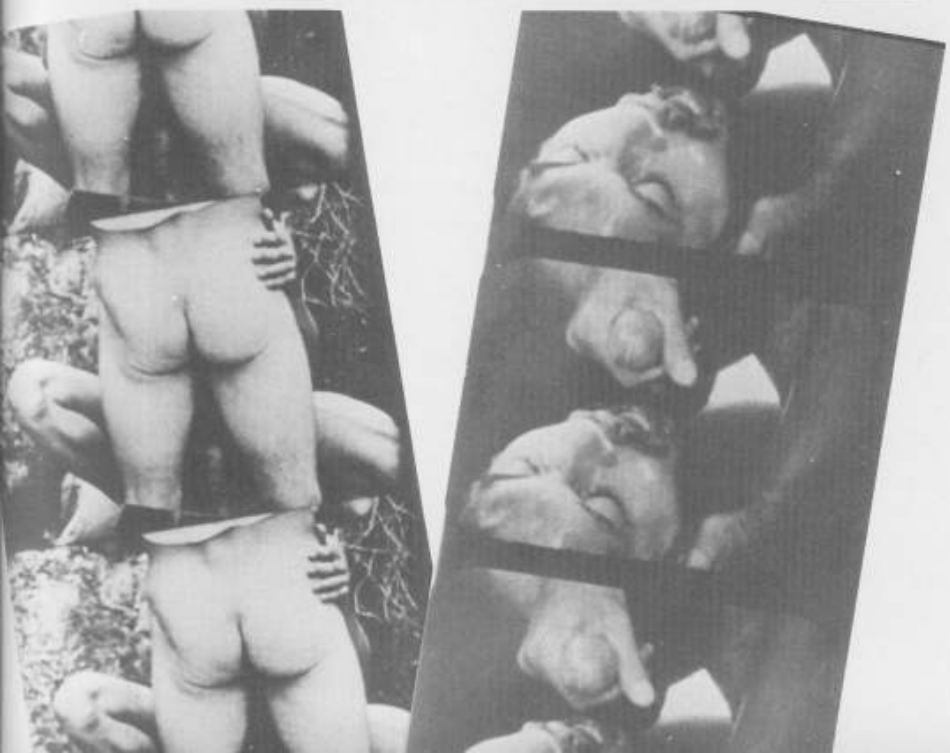
attention towards the screen.

I finally found a seat, and since nobody groped me, I thought the movie must be awfully boring and not the least bit sexy . . . probably overated, I thought . . . just cheap publicity!! But as my eyes became accustomed to the darkness I was able to immediately get "into" the film and to understand that here was a film made, not for the purpose of showing a cock squirting its cum to arouse the viewer; instead, here was a film made for the purpose of showing life as it really is!

When I was a kid I used to go to see all of Roy Roger's movies. He was my hero! And at the end, when he always got the girl, he kissed her. And when he kissed her, the scene faded out. Even as a kid I thought how corny that was! How fake! People don't just kiss and fade out! They keep going! They make love! They fuck! When I saw BOYS IN THE SAND I didn't feel cheated anymore! I saw an honest representation of the way gay guys are and what they do! I admired the producer for having the balls to turn out such a film.

As I remember the story, the hero Casey Donovan was shown in three encounters during his stay at what I took to be Fire Island. The first was with a good looking young guy, tanned and well built in a slim way, and the uninhibited sex they shared under the blazing sun of the beach! I remember Casey appearing as if a vision, as the other guy spread his blanket on the beach and looked out into the sea, and Casey runs towards him, and soon their embracing turns to lovemaking, with explicit close ups and graphic cum scenes. The second episode showed Casey wasting no time getting it on with a dark-eyed, hairy chested stud by a swimming pool. And

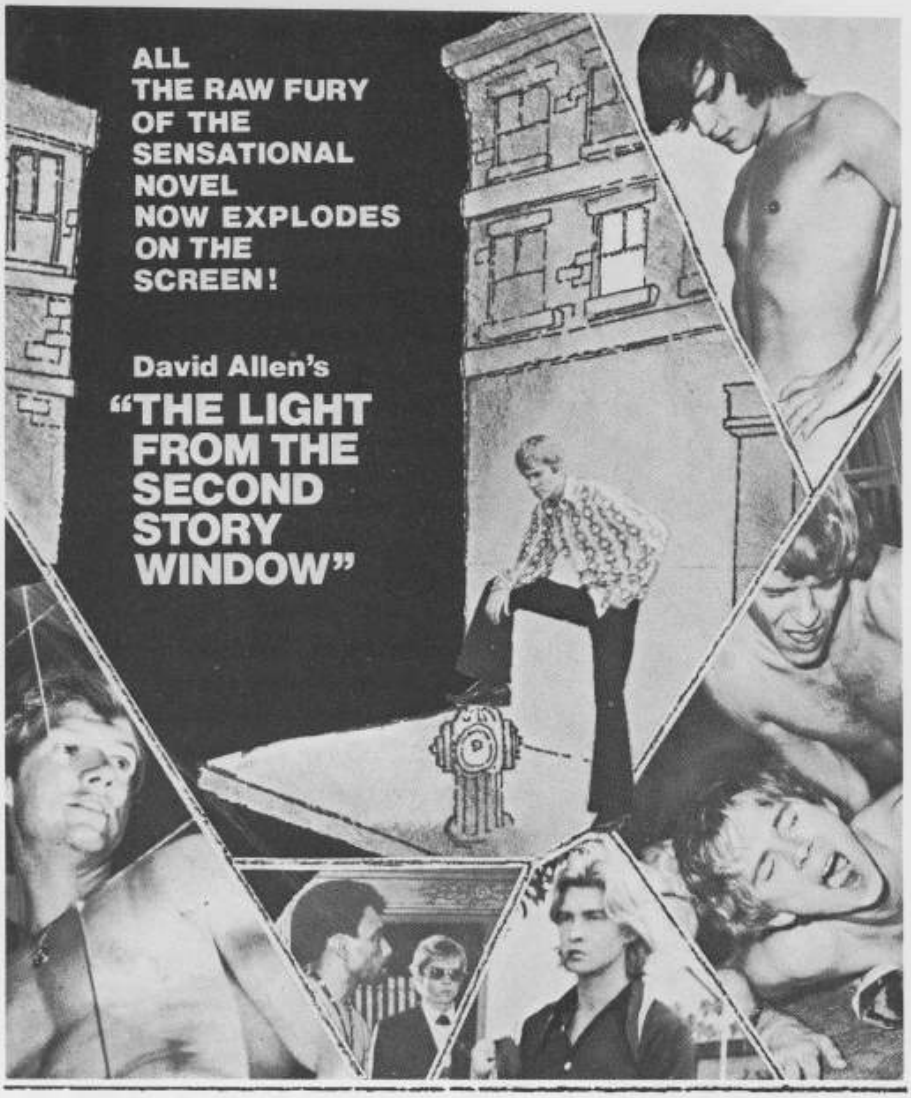




the last episode involves the blond, blue-eyed Casey involved with his ultimate opposite, a big black stud who knew just what to do with blue-eyed blonds!

But the story didn't impress me as much as the way the movie was filmed; the expert cuts and fades, the artistic framing and scenery, the professionalism of the actors. It was the first gay film I'd ever seen where one of the actors DIDN'T look at the camera!

BOYS holds up amazingly well when compared to films that are being done today. In my opinion, none of them has surpassed it. Perhaps that is because it was the original and all others have copied it, or perhaps it was because the original fantasy homosexual experiences it showed me are still intact and cannot be improved on.



DAVID ALLEN / RAY TODD / JIM CASSIDY / JOEY DANIELS IN "THE LIGHT FROM THE SECOND STORY WINDOW" CO-STARRING RICHARD LAUETTE AND WINSTON KRAMER WITH BRAD PRESTON / EVA FAYE / RICHARD LINDSTROM / VICKI MILLS / WILLIAM LASKY / FELISHA FARR · CINEMATOGRAPHY BY BRAD KINGSTON PRODUCED BY STU DREXYL · WRITTEN FOR THE SCREEN AND DIRECTED BY DAVID ALLEN · PHOTOGRAPHED IN EASTMAN COLOR
A JAGUAR PRODUCTIONS RELEASE

From 1971's BOYS IN THE SAND we jump directly into 1974's LIGHT FROM THE SECOND STORY WINDOW, a gay film billed the "most expensive and carefully scripted homosexual chunk of cinema ever to come down the line." Written originally as a novel of the same name, the author, David Allen, who is also director and star of the film, has said that the film story is semi-autobiographical. The story concerns a newcomer to Los Angeles and its homosexual community. Lee Jones played by David Allen, and in graphic detail shows his struggle to find fulfillment in a world where sexual gratification can be bought, but love is unavailable at any price.

His humiliation, degradation and ultimate submission to the harsh realities of the gay scene are revealed as the predicatble result of society's bigotry, repression, ignorance, and inhumanity. Although the sex scenes are very, very hard core in nature, and feature everything from father-and-son liasons to the drag mystique to sado-masochism, the film manages, despite the orgiastic overtones, to evolve into a personal document of how it is to be gay and living today in Los Angeles.

Even though the film contains more erotic footage than a half-dozen fuck-films strung together, not only are they creatively thought out, but they are intertwined with a hard-hitting dramatic story, and a sensitivity never seen before in a gay film. To Lee Jones, and others like him, the inhumanity of "straights" to "gays" is epitomized by the Los Angeles Police Department, whose motto, "To Protect and Serve," is the ultimate hypocricy. The brutalities and injustices perpetrated by the police vice squad resembles a Kafkaesque fantasy. This film raises serious questions about the meaning of freedom, privacy and selective law enforcement. The power of the police and the too-frequent complicity of the courts in the prosecution and persecution of homosexuals will seem to many to be not unlike the secret police of Nazi Germany.

The author-director-star of this unusual film says in an interview that "the general audience reaction was deflating to sexual potency. They were so overpowered with the tragic story that they went home moved, exhausted, artistically satisfied — but not sexually. Some said they were so turned off after viewing the film that it took them several days to get over their impotence." Perhaps LIGHT, if it suffers from any fault at all, suffers from the fact that it is TOO true-to-life. I personnaly go to films for entertainment, fantasy, daydreamin' and night-remembering . . . not to be depressed. Therefore I cannot agree with the enthusiastic critic, Bill Gary, who suggested that you must not only see LIGHT once, you must see it TWICE!

Bill, ONCE is enough !!

EROTIKUS

Because of the newly proposed legislation and the recent Supreme Court decision on obscenity, the appearance of a feature-length documentary film tracing the history of gay porno movies couldn't be more timely. It's Times Productions' EROTIKUS, featuring excerpts from 11 feature films and scenes from vintage 8mm and 16mm short subjects, following the path of permissive to where we are today.

Along the way are glimpses of muscleman Ed Fury doing bathing suit poses for the black-and-white 8mm epic DAY OF FURY, then the first totally nude male short with Athletic Model Guild's Monty Hanson in 1966.

Also shown in the 1969 short subject YES, which introduced simulated sex and is considered the beginning of what became known as soft-core pornography – showing everything but actual penetration. An excerpt from the 1969 soft-core feature THE COLLECTION gives an example of how far producers could and did go in depicting graphic sex without using tight shots of organs being inserted. This feature had only a few playdates and was then suppressed; considered too hot for the market at the time.

Signature Film's ONE is acknowledged as the first to actually show the male orgasm. This also unleashed a flood, literally, and EROTIKUS illustrates the point with a five-

minute montage featuring 18, count 'em, 18 orgasms.

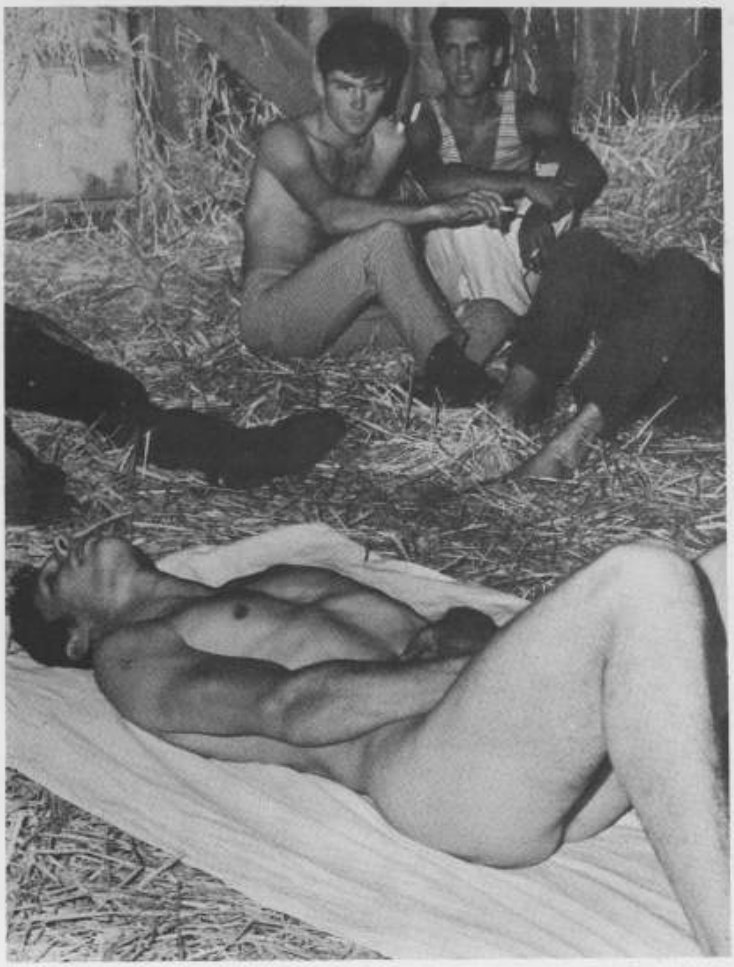
Immediately after ONE the entire industry turned to hard-core, and there were many quicky-done awfuls turned out overnight. The first film of any significance to be produced after gay flicks had come of age was BOYS IN THE SAND, and EROTIKUS selects two of the best scenes. EROTIKUS also shows the controversial fist-fucking scene from L.A. PLAYS ITSELF, plus scenes from some other oldies – but – goodies you may have missed the first time around. Such as DUST UNTO DUST, TARZAN THE FEARLESS, and DUFFY'S TAVERN.

Documentaries are usually a bore, a seemingly endless clipping together of bits and pieces of some random brain's random selection, but EROTIKUS is a nostalgically entertaining exception. Go see it, if you get the chance. It's 10 years of pioneering and premeiring condensed into 100 minutes of pleasure!

HUGH PENDLETON (LEFT) & MONTE HANSON WITH FRIEND (ABOVE)

SEVEN IN A BARN is a film produced by a magazine editor turned filmmaker. San Francisco's well-known J. Brian, who conceived and edited the immensely successful series of magazines called "GOLDEN BOYS," decided to make a film for the then burgeoning gay-film market, and SEVEN was his vehicle. The story itself is as old as I can remember, and I'm not very old. It's probably much older than that, I'm sure it's been around as long as gay guys have written such stories and circulated them among themselves. Remember way back when we COULDN'T go into a newsstand and buy a gay pocketbook?? In those days, we used to trade and collect such stories among ourselves. And I remember reading SEVEN IN A BARN — and getting turned on to it — on what must have been an eighth carbon typewriter copy, so dull and smudged that the blue typewriting was hardly discernable.

But I remember to this day such lines as "he slipped his stiff gorgeous prick into the tight wiggling ass and when he was ready to cum, he pulled it out so that all the others could watch him shoot his load!!" The film SEVEN is faithful to the story in that it is every bit as graphic and exciting; there's no hypocritical pretense of redeeming social value here, it's simply the



story of seven handsome horny guys who get together in a barn and get their juicy rocks off. J. Brian should be congratulated for it! And I wish I could see it again!!

"This film breaks all the stereotypes!
I recommend it for all audiences!"
—WILLIAM BURROUGHS, author of 'NAKED LUNCH'

"I like this movie —go and see it!"
Fred Halsted's 'The Sex Garage' and 'L.A. Plays Itself' are unusual and unique and good movies! There is something about the first cries, first loves, first journeys abroad, first almost everything—and they are inimitable and they are total and very very real and they sum up once and for all everything that there is on the subject!"
—JONAS MEKAS, VILLAGE VOICE

"It contains the most spectacular scene since the parting of the Red Sea in 'The Ten Commandments'!"
— AFTER DARK

"I was shocked by this film's excellence! Intricate photography, fine editing, solid acting, hard core sex and slap bang rhythm keep the viewer engrossed! This is the best gay film ever made! I feel this one will be the classic of the '70s and the 'Gone with the Wind' of the homosexual genre! Rating: 95%!"
— AL GOLDSTEIN, SCREW

"Highly touted for its artistry by gay writers, it will no doubt be "must" movie-going for homosexuals. A cross between hard pornography and such underground films as 'Flaming Creatures' and 'Scorpio Rising'!"
— FRANCES HERRIDGE, NEW YORK POST

Fred Halsted's homosexual film

L A

PLAYS ITSELF

For mature consenting adults.

55th St. PLAYHOUSE. Admission: $3.00.
12:10, 1:50, 3:30, 5:10, 6:50, 8:30, 10:10
WEST 55TH ST. (BETWEEN 6TH & 7TH AVE.) JU 6-4590
MIDNIGHT SHOWS ON FRIDAY & SATURDAY

This is not going to be a very pleasant review, because S & M is, per se, not very pleasant. Force, violence, degradation, humiliation, submission, these are not very pleasant words, and yet that is what S & M is all about. And more, S & M goes even further. Torture, punishment, fear, hurting, piss, shit, nastiness, and pain . . . sometimes even the ultimate, death! Yes, to this reviewer S & M goes beyond the limits of human sanity into a realm that is beyond SANE comprehension. S & M is not sex, it is BEYOND sex, even though the participants sometimes get their rocks off! The film L. A. PLAYS ITSELF, produced by Fred Halsted, is strictly for S & M buffs and devotees.

I am not one to knock another proclivity as long as he keeps it to himself and doesn't harm me or others with it, and I am writing about L. A. PLAYS as objectively as I can. One should go see it out of curiosity, if for no other reason. One should know what's going on about him, what others do, and how others believe, whether or not one agrees or approves.

While BOYS IN THE SAND continued to break records in New York, Fred Halsted set off his bomb in Los Angeles, and L. A. PLAYS ITSELF immediately began to get reactions — from both sides of the fence! John Francis Hunter of GAY INSIDER called it a "good work of art." Peter Fisher, author of THE GAY MYSTIQUE said it was "an exciting and courageous exploration of gay male sexuality!"

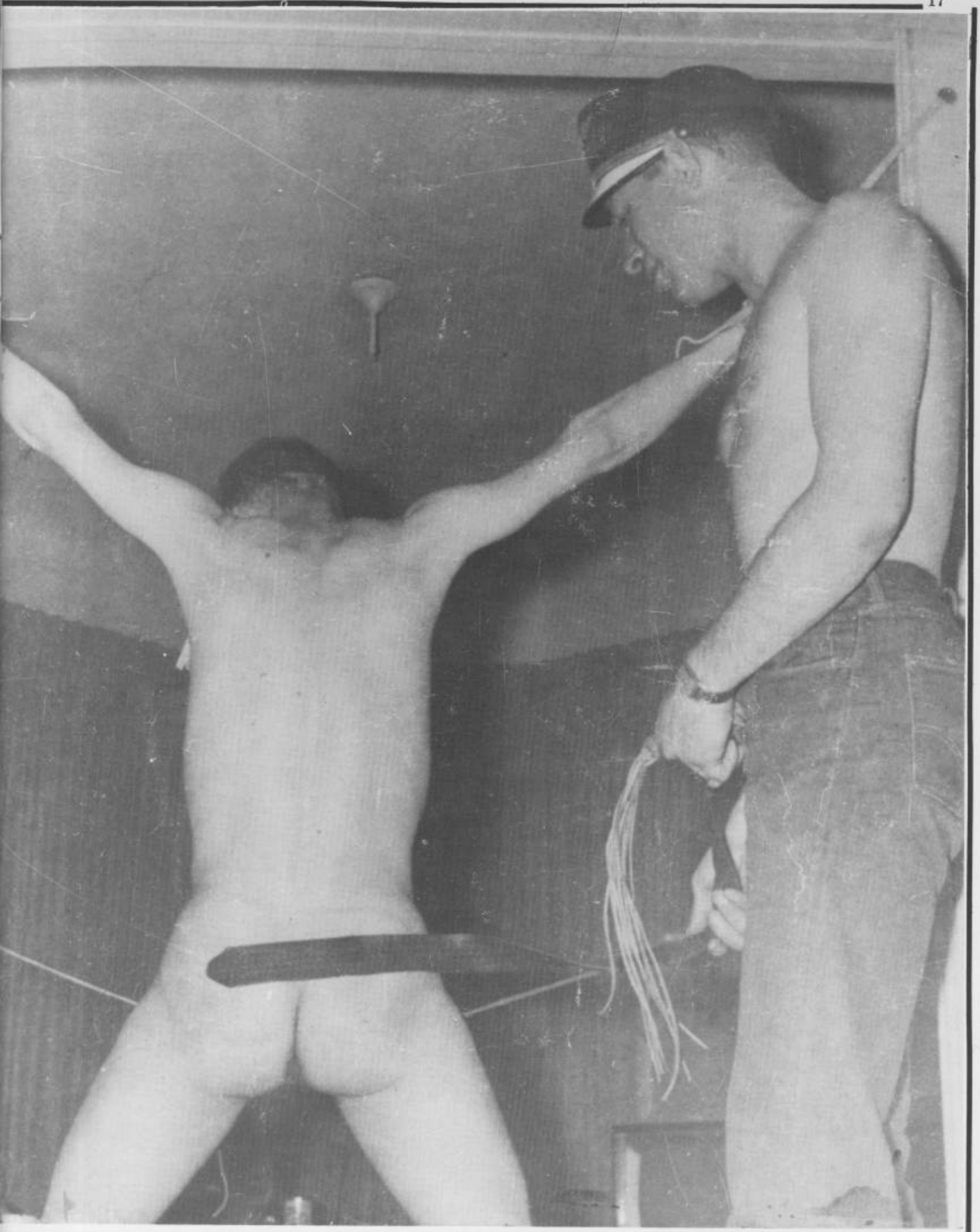
On the other hand, Arthur Bell, author of DANCING THE GAY LIB BLUES, said that homosexuals were treated as

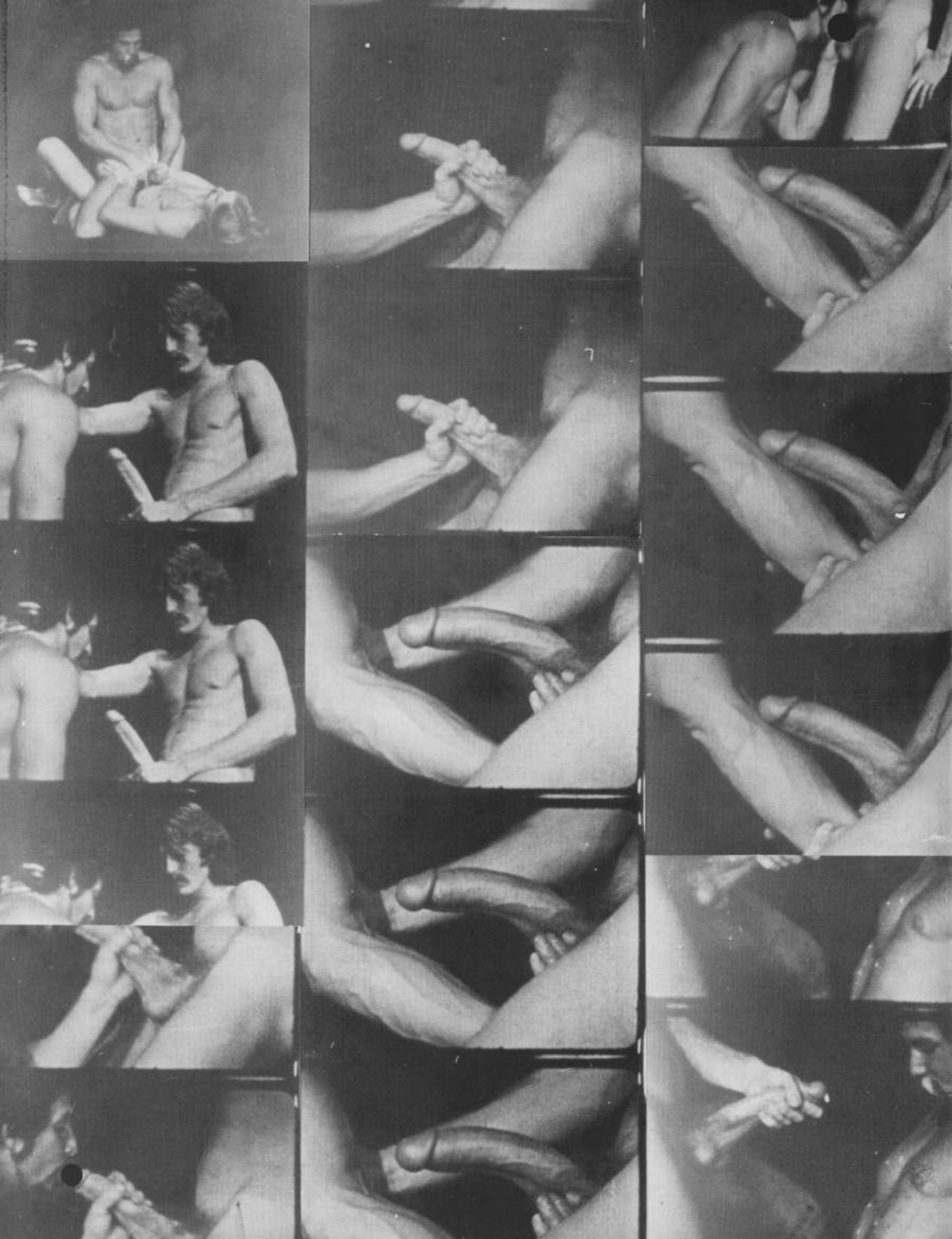
nothing more than sexual objects. Pete Wilson, a gay DJ who himself is into S & M, attacked the film and point out, "one couldn't know whether the guy was reacting with pleasure or pain. Halsted has, to me, produced an exceedingly unpleasant version or vision of S & M."

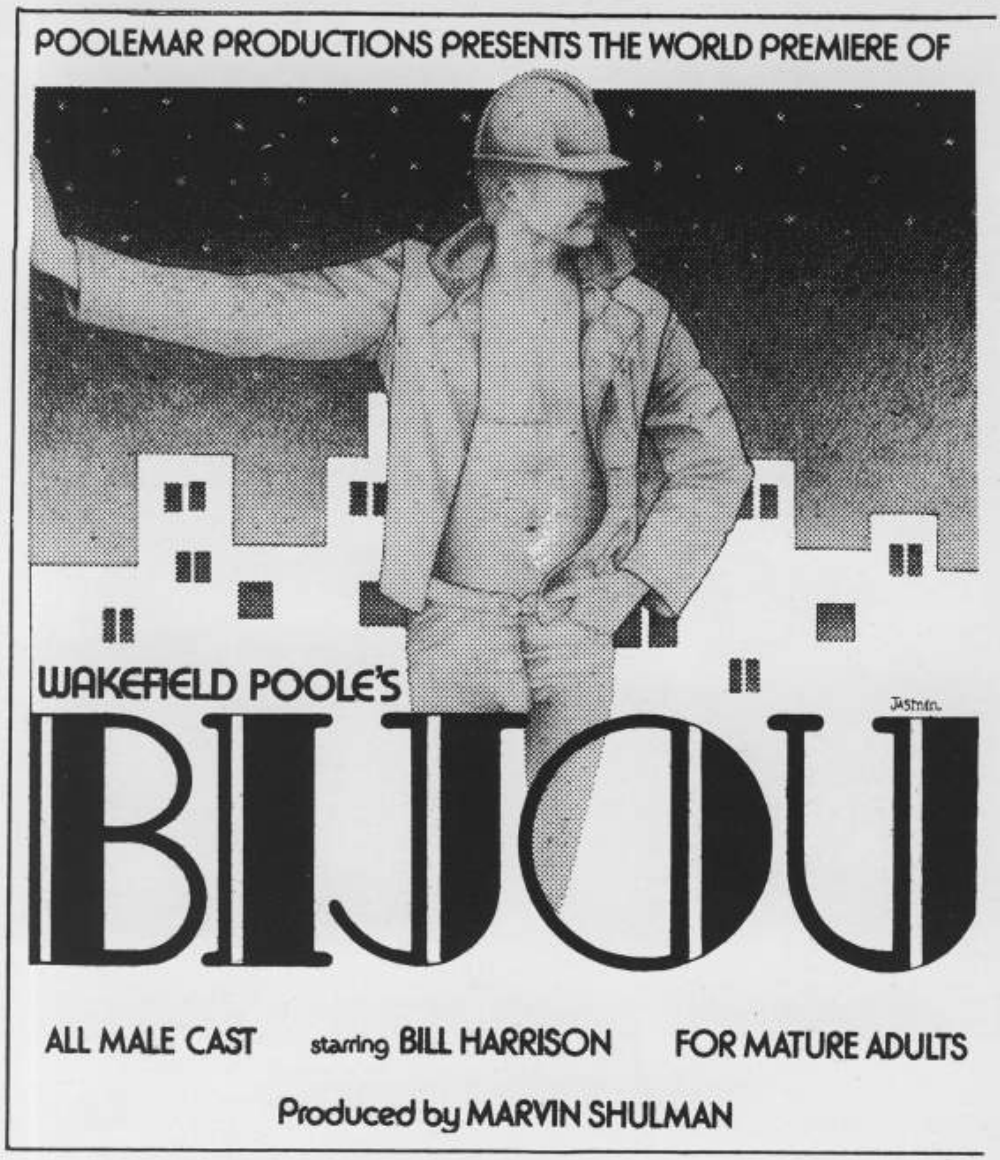
For myself, as a reviewer, I will say that the film left me entirely cold! Completely frigid! Perhaps I'm not old enough, or experienced enough, or jaded enough, or open-minded enough, but I fail to see the sexual pleasure one derives from giving pain and torture to another, and why the partner receives sex pleasure from same. Sure, I know that in all our personalities, we are either basically dominant, or basically submissive. But those who have allowed dominance/submission to become SEXUAL ends in themselves, well, that's what S & M is to me. And I'm just not interested. So how can I review the film with an unbiased attitude?

Well, all I can do is try. After all, I never let a big black stud fuck me in the ass with his 9 inch pile driving prick, but I can empathize with Casey Donovan who allows himself to be so penetrated in BOYS IN THE SAND. The first half of L. A. PLAYS is a sadomasochistic exploit culminated with Halstead himself giving a skilled fist-fucking to his slave! To me it was dreadfully saddening and boring, but to other it can have a value I know nothing about

The second portion of the film is devoted to an idyllic outdoor scene representative of, at best, the screw-and-run side of gay sex life. The camera work was good, the choice of models (actors) was very good, and to me, this portion of the film had a redemptive value which overcame my boredom from the first portion. In closing I will say that this is one film that will not leave the viewer unaffected. You will either hate it or love it. I see no in-between!





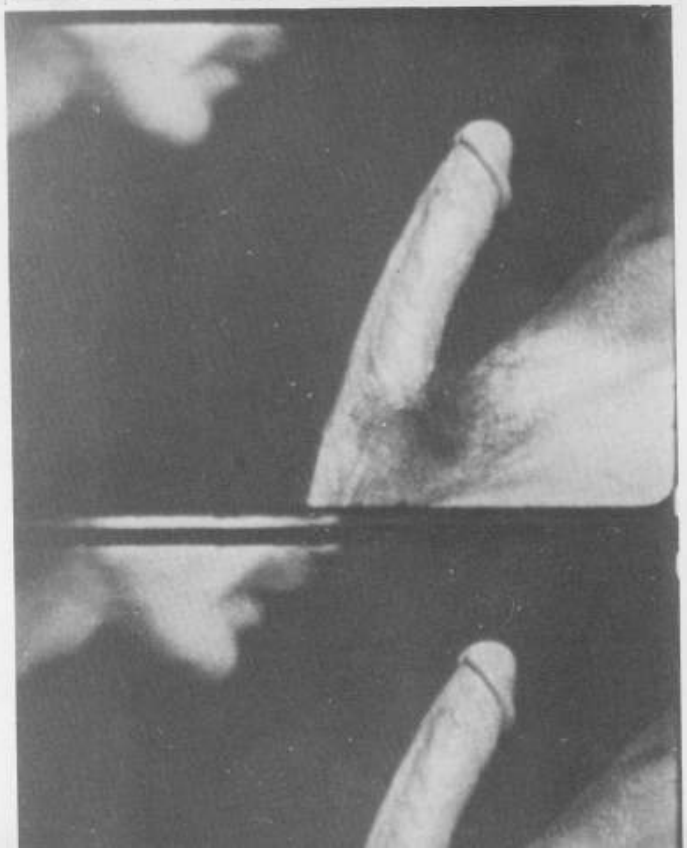


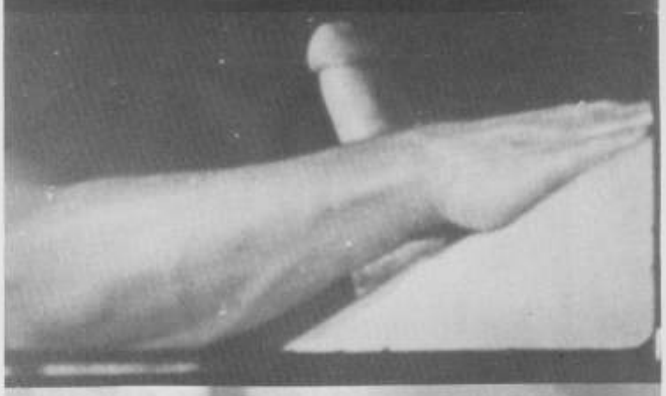
BIJOU is Wakefield Poole's epic follow-up to his successful BOYS IN THE SAND, and I cannot truly say it lived up to expectations. Even though it features the biggest prick I've ever seen, belonging and permanently attached to a handsome stud of a guy named Bill Harrison (it's enough to give one a bonafide case of genuine penis envy), I found the film repetiously and mechanically boring. The sex scenes are filmed as if they were automated. The actors fuck and suck and shoot off as if they were wind up dolls, changing partners sloppily and willy-nilly, almost desperately trying to get their rocks and get it over with!

Some of the visual aspects are extremely well done, such as when Bill Harrison enters a building into a world of camera fantasy; in darkness lighted only by swirling bursts of colored light he enters a sanctum and a sign commands him "Remove Clothes!" He obliges. As in a circus funhouse of mirrors, he meets himself at every turn. And soon, in a five-way split image film-within-the-film, the director undresses some handsome young guys for Harrison and the audience. As this harem of stripped stallions begin to initiate Harrison into the sexual pleasures of BIJOU, he enjoys and enjoys, but the love feast is spoiled by its overlength and the automated, autonomous sex referred to earlier.

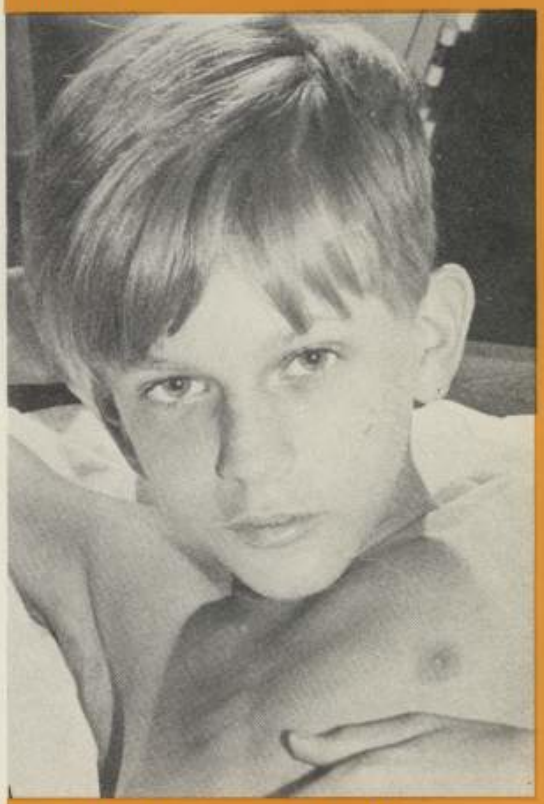
After the spilling of sperm is over and Harrison stumbles from the darkness, down some stairs, and into the streets once more, he lights a cigarette and breaks into a wide, beautiful smile. End of film.

Very well filmed, Mr. Poole, very well filmed and VERY artistic. But I would have much prefereed to see the fabulous 11 inches of Bill Harrison put to better use!

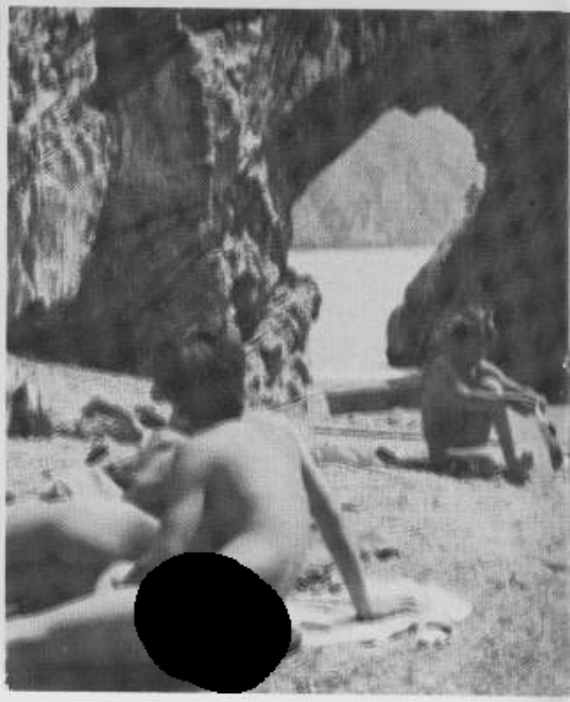


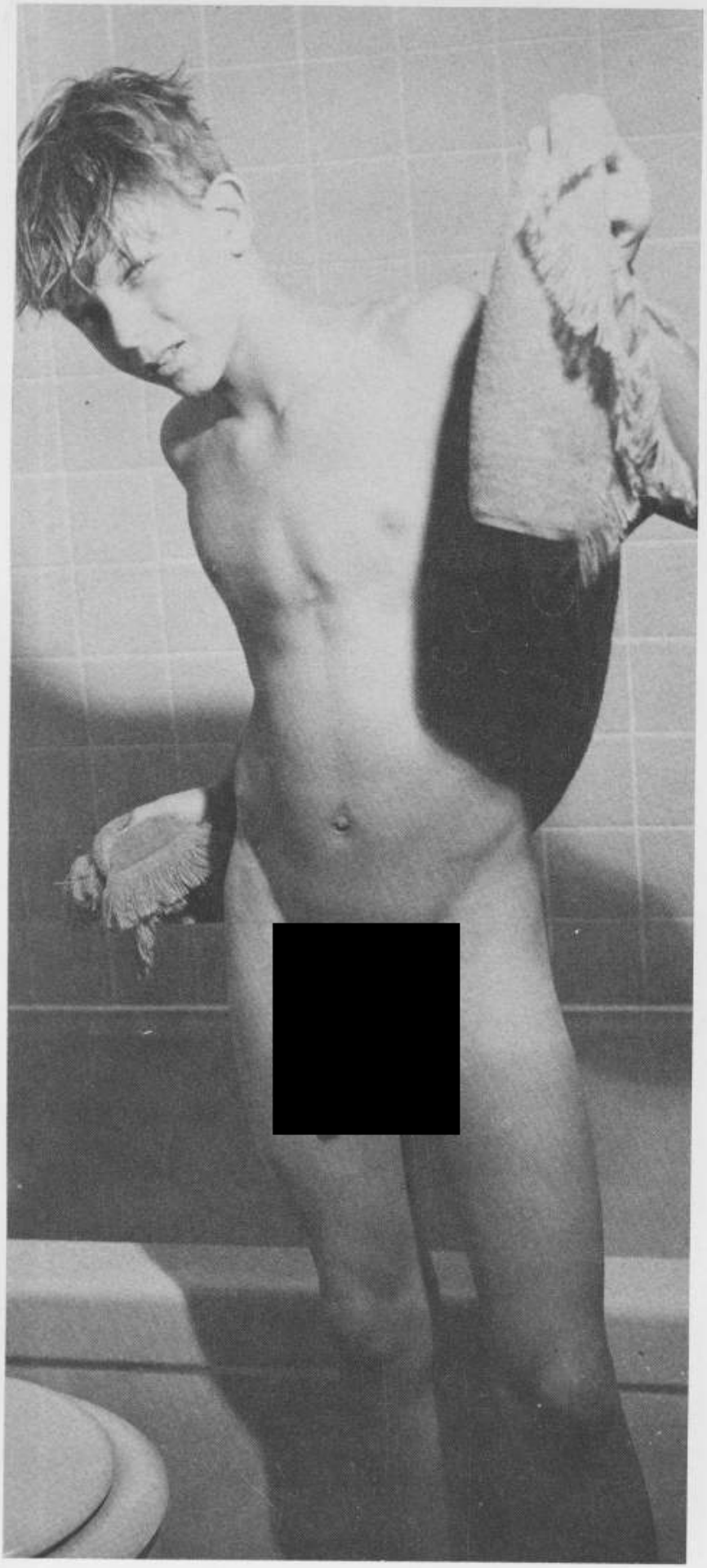


In the strife to give their films "redeeming social value" some producers of gay films have gone so far on the side of the artistic that the average viewer will be left in the dark as to the story, even the INTENT, of the film. THE GENESIS CHILDREN is just such a film. Handicapped initially by the fact that the film is appealing only to a minority within a minority, that is, because the film is about very young goys, it is no wonder that the obscure and intent topped upon the limited appeal combined to make this one a financial loser.



But what is money to an artist? Especially a WEALTHY artist? The producer and financier of this beautiful film is Billy Byars, already a millionaire, and an heir to an Exxon Oil Company estate. With money no object he purposely set out to make the most beautiful boy-film ever made, and in many ways he succeeded. He gathered a top-notch cast of veteran film workers, such as cameraman Bill Dewar and Director Anthony Aikman. He assembled a cast of nine of the cutest, most handsome young boys ever. He hired field workers, script supervisors,



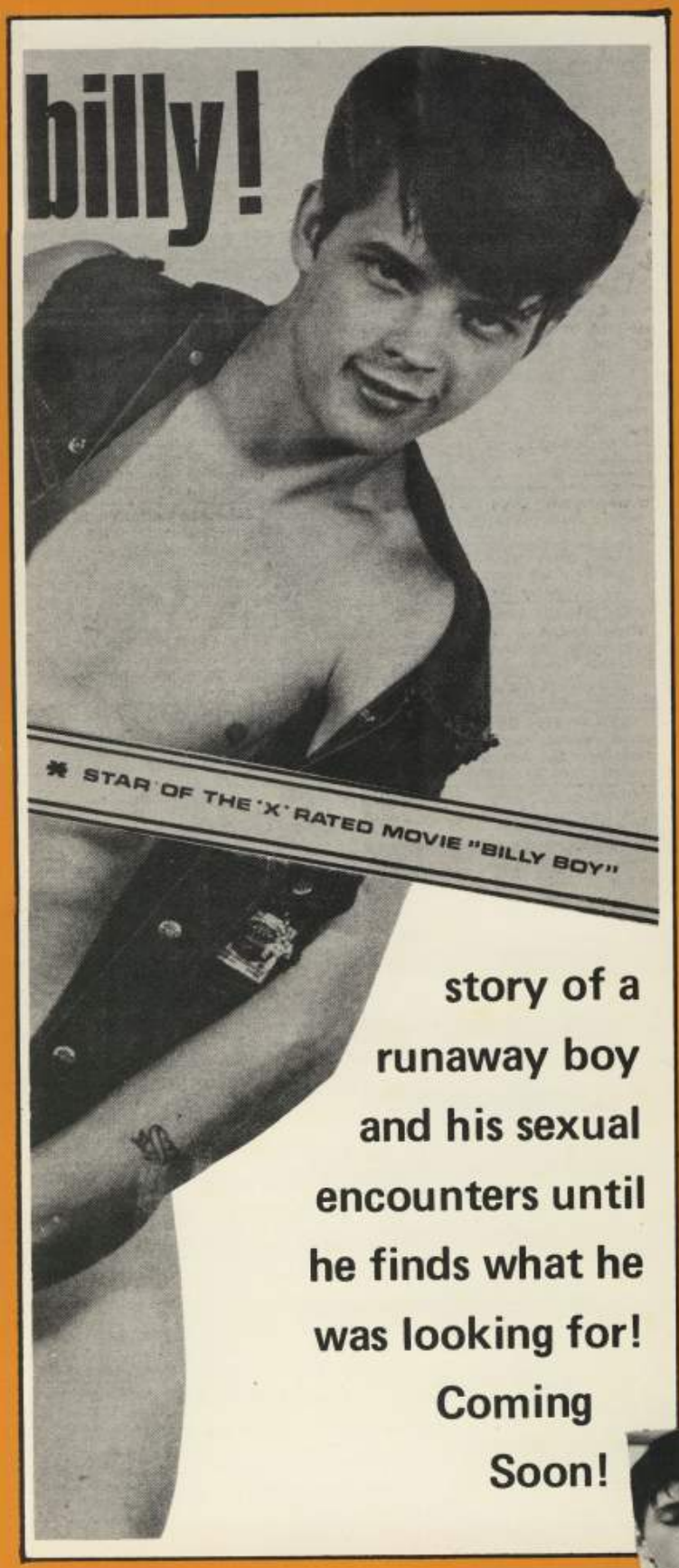


editors, writers, and musicians, and took the whole entourage to Rome and Palinuro, where the film was made over a period of six months.

The film debuted in June of 1972 at the HOLLYWOOD PALACE, but it failed to draw the hoped-for crowds and attendant publicity and fanfare. Why? My opinion is that first of all the film was handicapped because it appealed to a minority-WITHIN-a-minority. Because the actors were so young, albeit beautiful and sexy, only died-in-the-wool chicken hawks would go to see it plus a few other idly curious. Secondly, I feel the story was obscure. I saw the film twice and still do not know what it was about. The author himself has been quoted as saying that "The Genesis Children is an expression of faith in the infinite by producer Billy Byars, it is about the futility of man's attempts to understand the infinite unknown."

Lastly, I think the film suffered because it was a non-sex film introduced into a hard-core sex film market. No sex of any kind, not even an erection! Not even a HANGING HEAVY, and believe me, the film's star, Peter Glawson had enough going for him up front to hang a horse. Perhaps the producer felt that it was too DANGEROUS to show such young boys in any kind of sexual situation. Or perhaps he considered sex too mundane and wanted, sincerely, to express something BEYOND sexuality.

In this respect he succeeded; the film is a beautiful expression of the innocence of children. The nude scenes and there are many, are tastefully exquisite. The boys are captivating. But the film, to give it perhaps more credit than it deserves, is too far ahead of its time. The market place demands a pound of flesh or 10 stiff inches – and the GENESIS CHILDREN are just not interested.


billy!
* STAR OF THE 'X' RATED MOVIE "BILLY BOY"
story of a runaway boy and his sexual encounters until he finds what he was looking for!
Coming Soon!

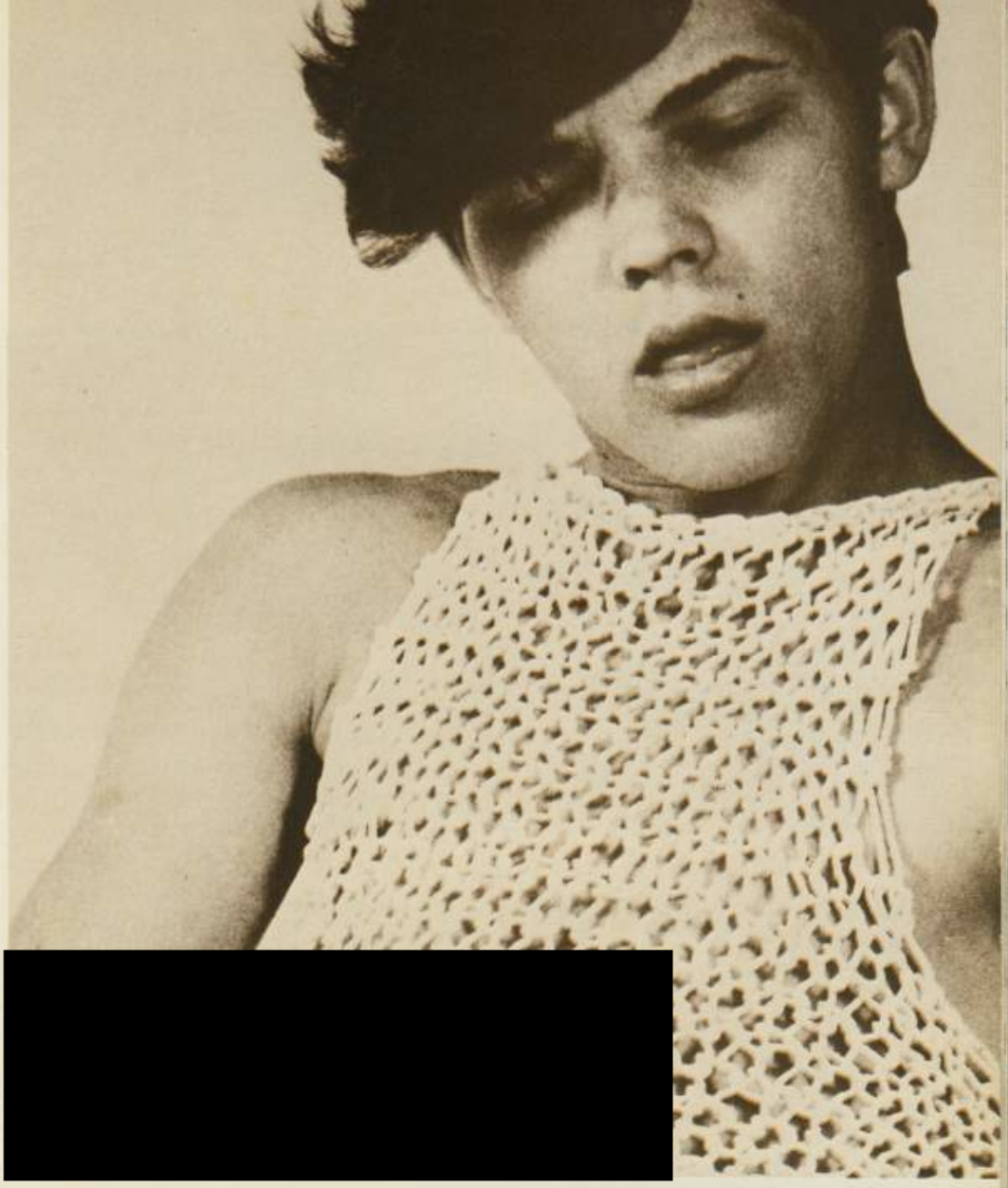
Here is another film which was ignored by the gay public, but which I think merits review because of the principal actor, a young man named Billy. To me it entirely appropriate that there should be films made about younger boys as well as the many about adults, because younger boys have sex, they have problems, guilts, traumas, experiences, too. They have stories worth telling, worth listening too and worth seeing.

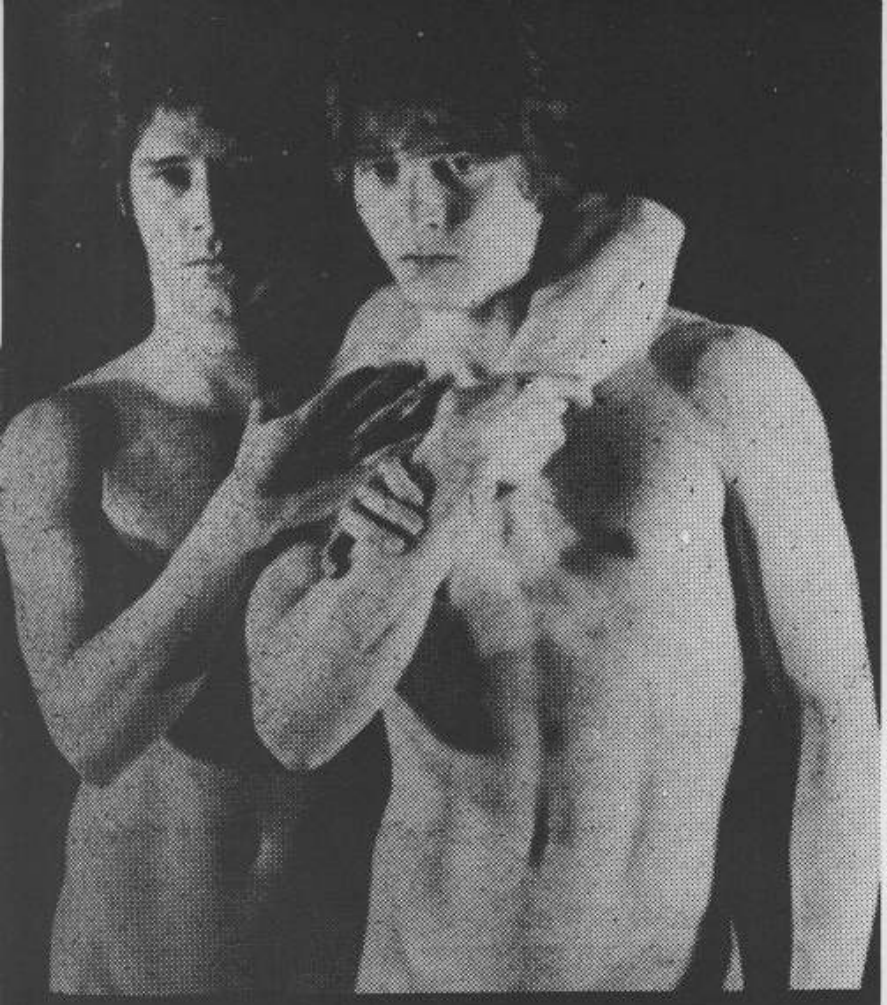
Of course, in America, anything under 21 (or, now, reluctantly, 18!) is taboo! After all, society hasn't had time enough in 18 years to fully indoctrinate its youth on how he should behave, who and when he should fuck; and of course, it takes a long time to teach him to hate "queers." So society doesn't want anyone tampering with its young, even though most 14 year olds today are notably wiser in the ways of the world than their parents are or ever were!

Thus, a film make who would venture into anything below the age of 18 is asking for trouble! Both financially and otherwise. The film BILLY BOY was produced by Three Crown Produc-

tions and played the various cities for over a year. The film deals with the problems of a runaway boy (Billy) and his eventually finding of a strong father figure after various encounters with fly-by-night-characters who just want his body.

The film is explicit, but draws the line at actual ejaculation scenes. It is technically well made, not as good as the really outstanding gay films, but good enough not to be ashamed to be shown right next to the best of them! And Billy, well, Billy, I've always thought you were outstandlingly CUTE! SEXY! I've followed your career since you began posing for naked mags years ago when not a single hair was in your nest! And as you've grown older, you still have that youthful, boyish face and figure that we all wish we had! It's difficult to tell in the film BILLY BOY just which side of 18 you're on. But it really doesn't matter, and neither will the viewer who sees your film! Hope you make another one!!





THE NIGHT BEFORE

THE NIGHT BEFORE is a damn good movie. Nobody expected the movie to be much good when I went to its press screening at Lincoln Art Theatre in Manhattan, because Arch Brown's films are characteristically low-budget operations ground out, processed, spliced, editied and tortured into feature length. But in THE NIGHT BEFORE charges out like thunder, no kidding. Here is a big budget film which afforded him the opportunity to reshoot scenes, with endless special effects and gimmicks plus money for a top-drawer musical score, yet it's allegorical as well, probing the dreamsex of a young blond named Hank and his fantastic adventures in various Manhattan settings.

It is not so much an artistically made porno film as an art film using explicit sex as a device for telling a well structured story.

For the Gay who usually shuns this type of film because of the customary lack of character development, interaction between bodies rather than persons. THE NIGHT BEFORE offers young men who aren't afraid to indulge in lots of romantic and passionate preamble. Consequently, once the basic sex act is reached, the viewer feels the participants are giving vent to more than just animal instincts.

Finally, for the person who likes a movie that challenges the thought processes and has avoided porn altogether because of its usual singlemindedness, THE NIGHT BEFORE will revamp those opinions.

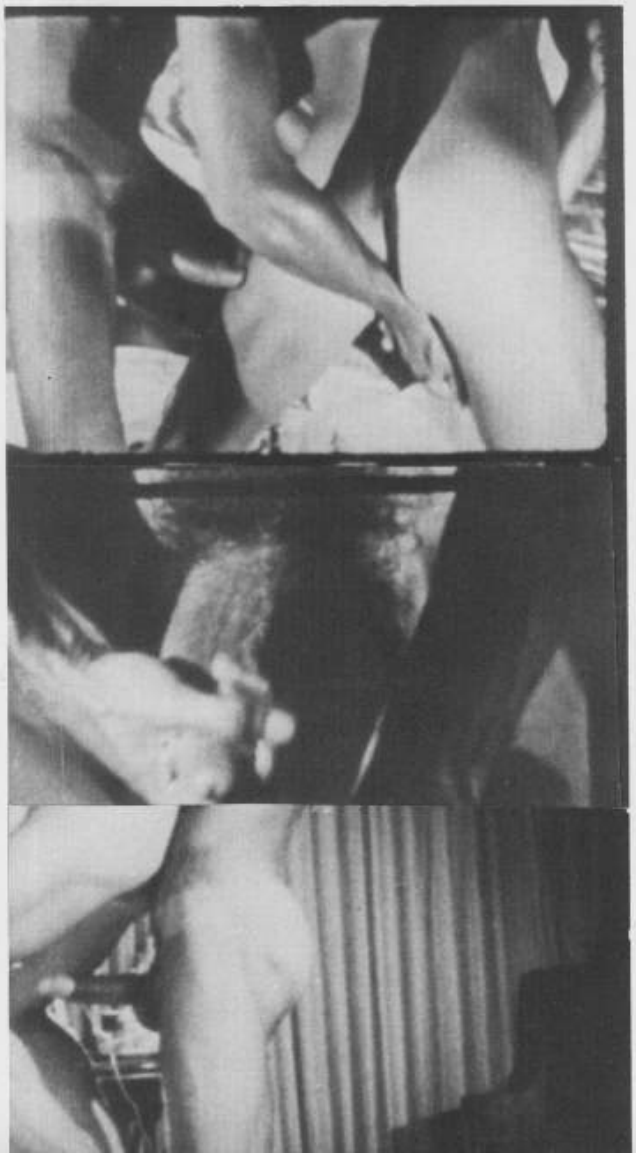
The less you know about the plot, or the several ways you can read the action, the better, so I won't spoil it for you by giving it away. You'll see what I mean when it gets to your gay movie theater.

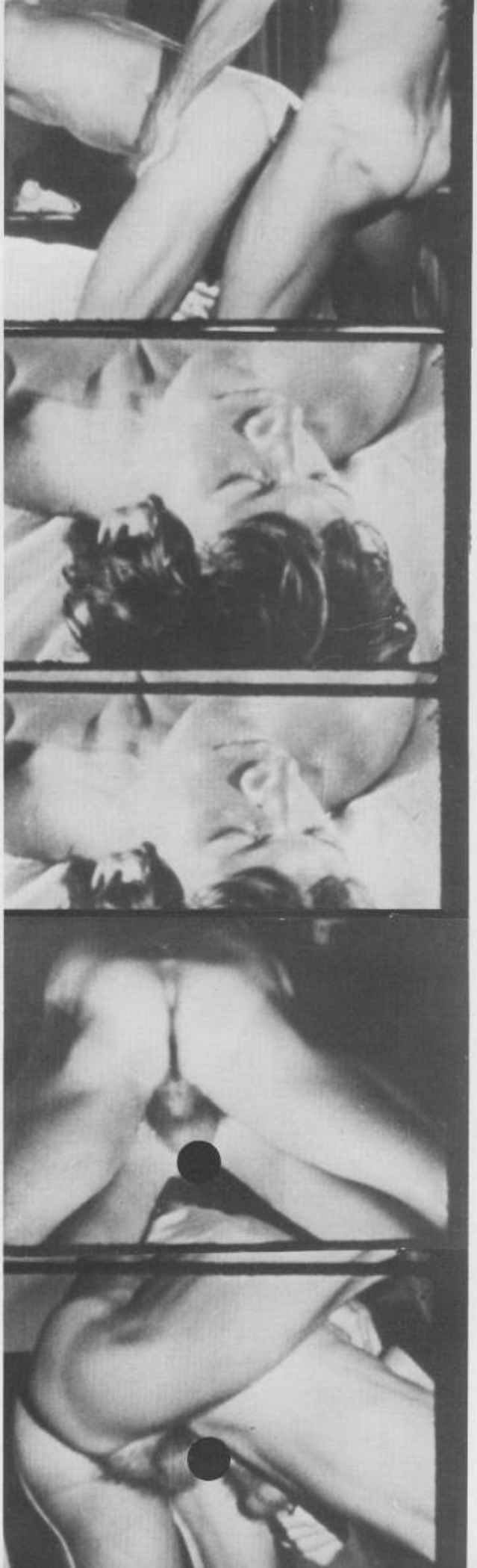
NIGHTS IN BLACK LEATHER will be a boost to those film-goers who go to see pure, unadulterated sex! Fully 95 percent of its hour and forty-five minutes is devoted to fucking, fucking, sucking and cumming! And its star, Peter Burian, is a dark-blond, blue-eyed beauty that will bring a rise to the most jaded pair of levis! The camera work in every scene raises the level of a standard fuck film to one of visual art! The colors are muted, the use of highlights delectably judicious. The sensuous Burian appears in clothes that seem to have been sprayed on for a few moments, then he is deliciously nude and ready throughout the rest of the picture.

The story line will not be long remembered by the viewer. It concerns a German boy writing

home to his friends, telling them in intimate detail of his sexual experiences in San Francisco. These episodes include a jack-off phone spent with two handsome acquaintances he met at a gym.

All the sex is horny and hot, straight to the point, and properly filmed for maximum enjoyment. The actors are competent and know what they're doing — they obviously enjoy it, too! And so will you. It was a relief for me to view a sex film again without all the accompanying artificial arty overlays, the complicated stories, the devices and effects introduced only for the sake of "justifying" the sex. To me, sex is itself justification enough to make a film, if that sex is honest, true, hot and enjoyable. And that's exactly what NIGHTS is!





DIRECTORY of GAY THEATRES (U.S.A.)

At press time these are the only theatres we know of which are showing gay films to gay audiences. If you operate a gay theatre, or if you know of such a theatre which we have not listed, please let us know so we can include you in our next Directory.

(Alphabetically arranged by States)

CALIFORNIA

Hollywood: Century Theatre, 5115 Hollywood Blvd. at Normandie, phone 666-2822.

Los Angeles: Bijou Theatre, 7059 Hollywood Blvd., phone 462-9255.

Los Angeles: Quickie Theatre, 8253 Santa Monica Blvd., phone 654-9137.

Los Angeles: Goliath's Club & Theatre, 7011 Melrose Ave., phone 937-8743.

Los Angeles: Drake Twin Adult Theatre, 7566 Melrose Ave., phone 953-9217

Los Angeles: Coronet Theatre, 366 N. La Cienega, phone 652-7022.

Los Angeles: Lavender Cinema, Western at Santa Monica, phone 487-5787

Los Angeles: Las Palmas Theatre, 1642 North Las Palmas, phone 465-7191

Los Angeles: Hollywood Center Theatre, 1451 North Las Palmas, phone 464-9221

Los Angeles: Paris Theatre, 8163 Santa Monica Blvd., phone 656-9106

San Francisco: Laurel Theatre, 2111 Polk St., phone 928-1119

San Francisco: Nob Hill Theatre, 729 Bush at Powell, phone 781-9718

San Francisco: Tom-Kat Lavender Cinema, 181 Ellis at Mason, phone ???

San Francisco: Adonis Film Club, 384 Ellis St., phone 474-6995

COLORADO

Denver: Hayloft Male Theatre, 11 S. Broadway, phone 722-8134

FLORIDA

Miami Beach: Mini Adult Theatre, 7321 Collins Ave., phone 865-1841

Miami Beach: The Gay 21st St. Art Theatre, 2039 Collins Ave., phone 534-4060

GEORGIA

Atlanta: There is one gay theatre in Atlanta, but Name & Address unknown at press time.

ILLINOIS

Chicago: Bijou Theatre, 1349 North Wells Street, phone ???

Chicago: Newberry Theatre, 856 N. Clark Street, phone ???

MICHIGAN

Detroit: Wood-Six Twin Theatre, 16549 Woodward Ave., phone 883-5233

NEW JERSEY

Passaic: Capitol Art Cinema, 326 Monroe Street, phone 473-1999

NEW YORK

New York City: David Cinema, 238 W. 55th St., phone ???

New York City: Park-Miller, 124 W. 43rd St., phone 279-3970

New York City: Jewel Theatre, Third Ave. between 12th & 13th Sts., phone 260-1090

New York City: Kings Cinema, 50th St. between Broadway & 8th Ave., phone ???

New York City: Eros I, 732 – 8th Ave., phone 581-4594

New York City: 55th Street Playhouse, 55th St. between 6th & 7th Ave., phone 586-4590

New York City: Tomcat Theatre, 424 W. 42nd St., phone ???

New York City: Players Theatre, 115 MacDougal St. at W. 3rd St., phone 254-5076

OREGON

Portland: Random Strand's Arcade, 933 S. W. Stark, phone ???

Portland: Blue Mouse Theatre, Address ???, phone ???

Portland: Tom-Kat Lavender Cinema, 425 N.W. Glisan, phone 227-6144

PENNSYLVANIA

Philadelphia: Arch Street Cinema, 1308 Arch Street, phone ???

CONTINUED ON NEXT PAGE

Philadelphia: Art Cinema II, 1903 Market Street, phone ???

Philadelphia: Aarde Cinema, 2021 Sansom Street, phone ???

TENNESSEE

Nashville: Avant-Gard Theatre, 108 Third Ave., North, phone ???

TEXAS

Dallas: Studio 9, 4817 Bryan at Fitzhugh, phone ???

Fort Worth: Cine 16, 104 E. 4th St., phone 335-0438

Houston: Mini-Park Theatre, 2907 Main Street, phone 528-5881

Houston: Adam-One Cinema, 4816 S. Main, phone ???

WASHINGTON

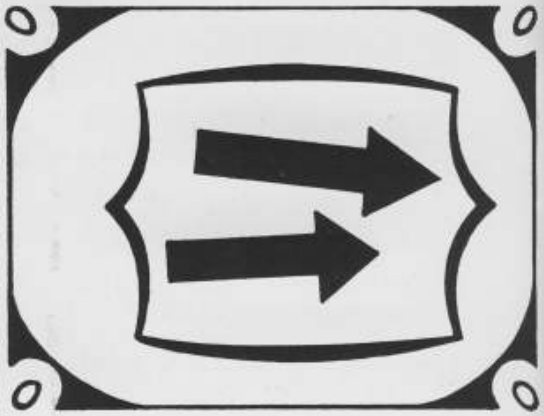
Seattle: Sultan Cinema, 1313 First Ave., phone ???

WASHINGTON, D. C.

Mark II Theatre, 808 K. St.,
Arcade, 9th St. between Pennsylvania Ave., & F Streets.

SECTION 2

GAY FILMS FOR HOME VIEWING



Beginning on next page are reviews and stories of what your editor considers some of the leading films produced for viewing in the privacy of your home.

"Fourgy"

Movies made for mail-order sales to persons who use them in the privacy of their homes have one major advantage over film produced for release to theatres...Home movies don't have to worry about "redeeming sound value" or conforming to local "community standards!" In brief, they don't waste 30 minutes of "redeeming" story in order to show 5 minutes of sex.

And sex, S-E-X!, is what everybody wants to see in a **home** stag film. "FOURGY" is a movie produced by FALCON FILMS which is intended strictly for home viewing. Under the Supreme Court ruling that it's no business of the government what books you may read or what film you may see in the privacy of your home. And it's a fantastic hard-dick, suck - fuck - & cum-cum-cum film from start to finish, in beautiful color that has the quality of an original 16MM master.

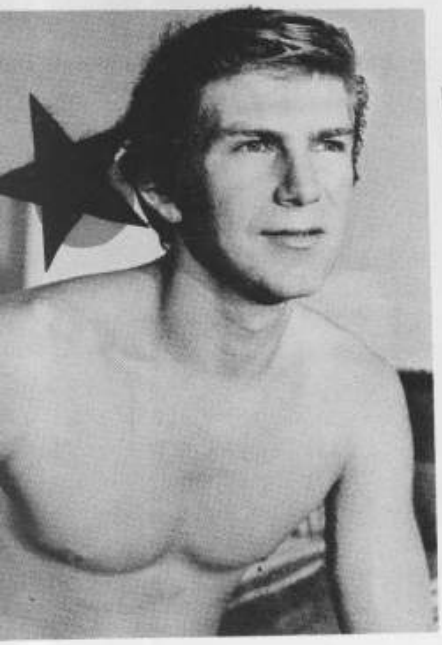
All four guys are beautiful, handsome and **hung** studs, enough to make Betty Davis' or Mae West's blood boil. In the opening scene, everybody's already naked, hard & having hot sex! A close-up shows two magnificant manly cocks slippin' & sliding & already dripping their delicious love juice across a boyish face. The expert cameraman moves back to show the whole scene... two handsome studs over the boy's face while yet another hunky guy is giving him a huge prick up the ass-hole!

I've reviewed so many sex films I'm jaded by now. I shot off a hot load that wouldn't quit before this one was even half through. The sheer beauty and horniness of the guys in this one, plus the expert cameraman, kept my peter at full mast, so I pulled off my clothes and pretended I was right in there with 'em . . . eating out those ass-holes, butt fucking, and sucking up the thick loads of hot love juice that were squirting out of those big pricks all over those horny bodies.

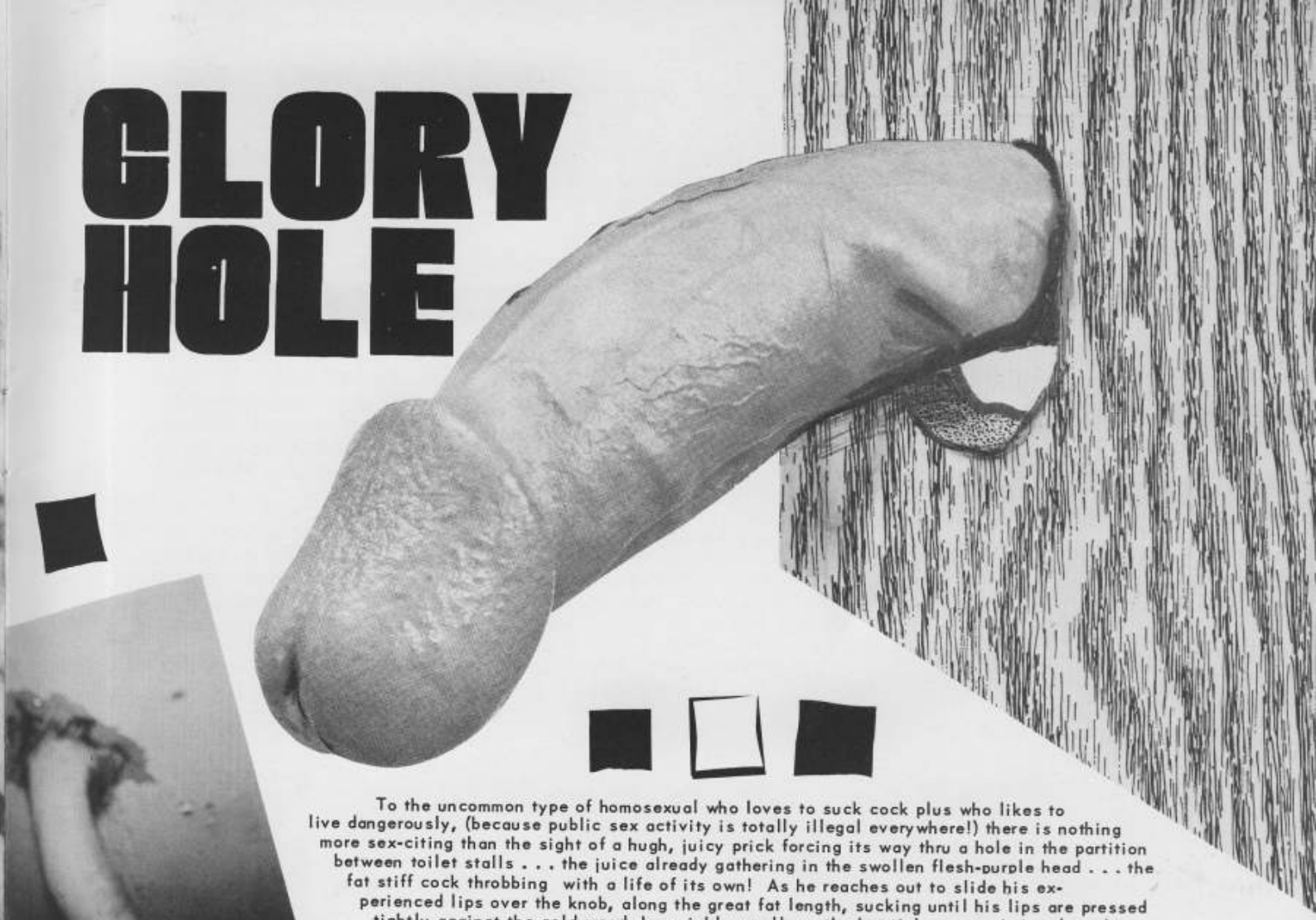
This is a fantastic film if there ever was one, but a fantasy that's harmless and beneficial. Get a copy of it if you can!!

Take it ALL!

There are stars . . . . and then there are **STARS!** This young man almost reaches the super-star category, for an outstanding performance in a fuck-film--- Not only are his face and body really masculine and beautiful, but in this FALCON FILM entitled "TAKE IT ALL" his huge, georgeous prick stays hard to the point of cumming off throughout the entire 30 minutes of some of the sexiest, best filmed suckin' & fuckin' scenes ever recorded on celluloid. And when he does shoot, it's like a thick white explosion -- all over the boy's face in long streams of pent-up sperm. As the boy begs for more, the star gives it to him, in the best ass-fucking scenes we've ever seen! In every position in slow & fast motion, ramming that beautiful prick in & out til he's ready again -- First, he allows the boy to cum; then he outdoes his own first ejaculation by milking his prick -- in close-up slow motion -- til he cums again, twice as much as the first time--shooting his hot white cream all over the boy's prick and balls! What a film! A collector's classic!



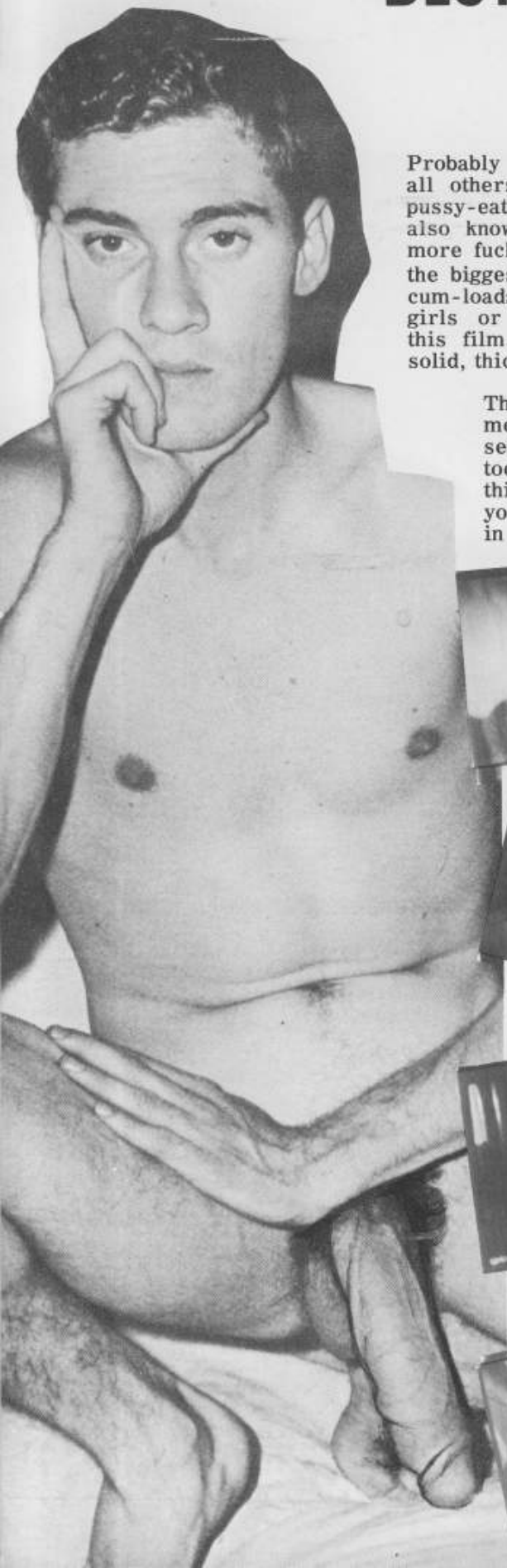
GLORY HOLE



To the uncommon type of homosexual who loves to suck cock plus who likes to live dangerously, (because public sex activity is totally illegal everywhere!) there is nothing more sex-citing than the sight of a hugh, juicy prick forcing its way thru a hole in the partition between toilet stalls . . . the juice already gathering in the swollen flesh-purple head . . . the fat stiff cock throbbing with a life of its own! As he reaches out to slide his experienced lips over the knob, along the great fat length, sucking until his lips are pressed tightly against the cold wood, he quickly swallows the hot tick cum squirting down his throat – because the guy on the other side is just as sexed up ! ! !

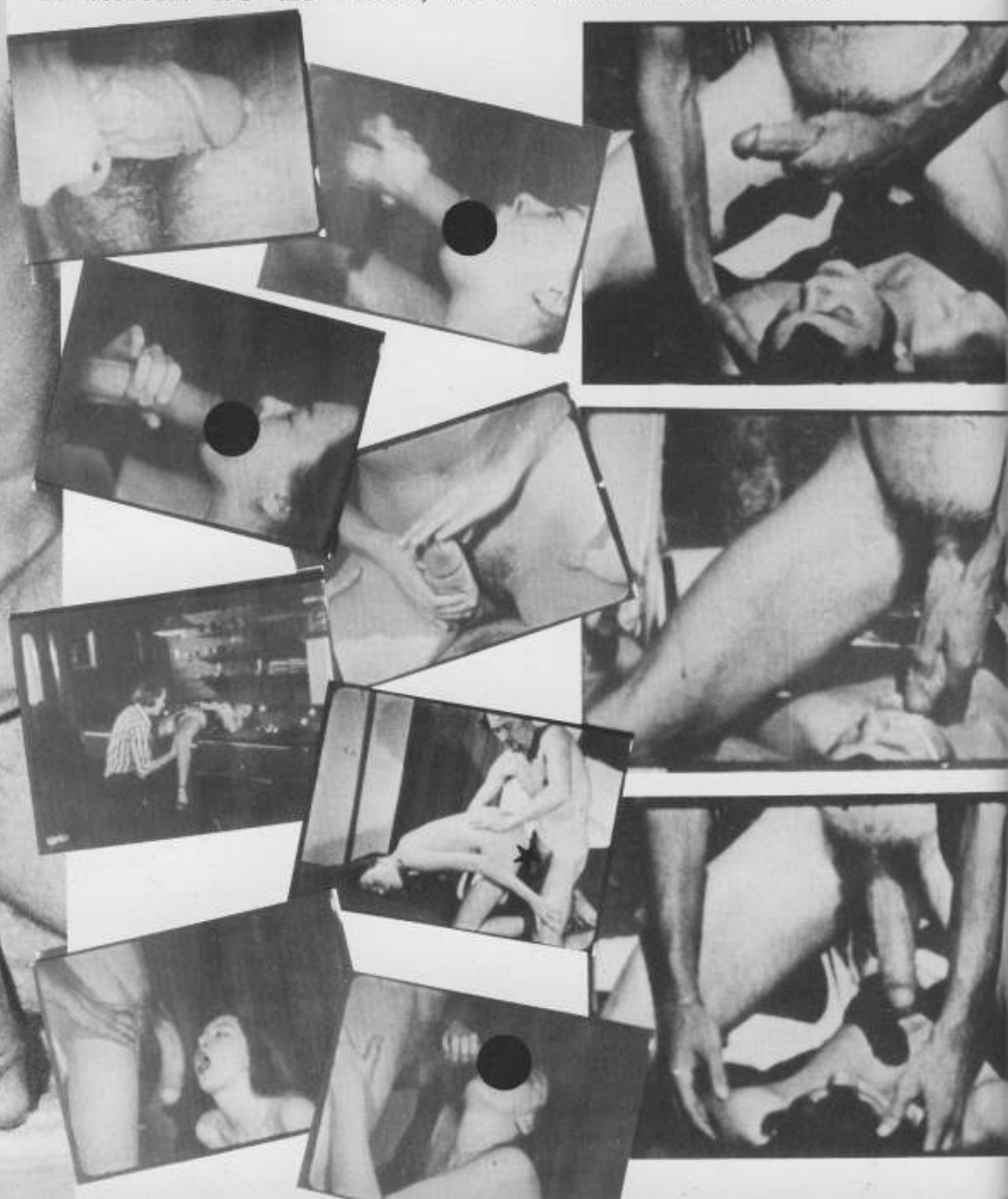
"GLORY HOLE" is a 400 foot color film produced in NYC which shows the real story of this seamy side of gay life. It was filmed in an actual public restroom and features about 10 guys in all. One guy sucks off 3 pricks and finally gets his own tool worked over by a young dude so horny that he strips naked and gets on his knees to eat the guy's cum, while the guy is busy sucking off pricks stricking thru from both his right and left. A true classic film for collectors, this one has never been shown in theatres!

BEST OF THE JOLLY GIANT JOHN HOLMES



Probably the most **exciting** film are offered to size queens (and to all others who like genuine, heavy-sex, cum-filled fucking, sucking, pussy-eating, golden-shower, and cum! cum! cum again!) John Holmes, also known as Johnny Wadd and Mike Spaulding, has probably made more fuck-films than anybody in the world! It's not only because he has the biggest 13 1/2" hard prick, not only because he shoots the thickets cum-loads, not only because he always co-stars with really beautiful girls or groovy guys --- the real reason is evident when you see this film. He loves every minute of his work --- and they love every solid, thick, juicy inch of his phabulous phallus!!

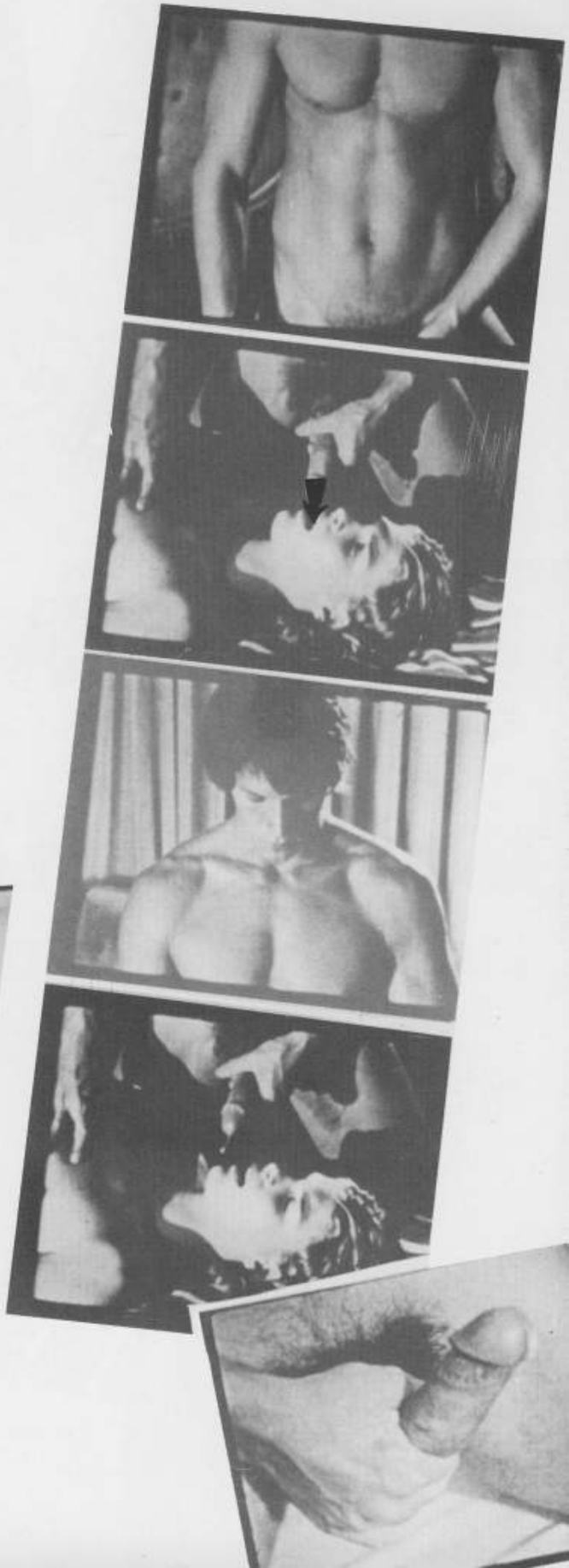
This spectacular movie is made up of the most exciting segments taken from eight of his very best films --- his best sellers --- and they do everything in the **book!** From head to toe and every inch in between. With a dozen fast and furrious thick cum-exciting scenes! You never saw a film like it! And you will like it better than any other --- gay or straight -- or in between. It's the hottest, sexiest sex film ever offered!



SHOOT YOUR BEST SHOT!

This film is so outstandingly explicit, we cannot dare show many of the scenes from it in this book. After all, we live under a dictatorship that has decreed that all sex in books and films is illegal! All we can do is tell you about it, because it consists of about a dozen segments, one quickly following the other, of well-hung horny guys shooting off their rocks.

The film opens with a close up of a large prick pulling out of a tight ass-hole and creaming all over it . . . . the next scene shows a handsome guy's face hanging over the edge of a bed; above him is standing another guy who's pumping his prick slowly as the guy on the bed drinks every thick string of sperm as quickly as it shoots out! Then there's a close up of a guy jerking off another one as his loads blasts into the air, and then 3 beautiful studs fuck & fuck & come all over each other, one shooting his load over the other guy's cock & balls while the third guy comes all over his face. Another scene shows a guy pull his prick out of an ass-hole & cum about 10 good thick spurts in summation. It's a collector's item you'll never see at your neighborhood theatre!!!



THE WAR AGAINST GAY FILMS

The war against gay films has been going on as long as there have been gay films, and at times the authorities have had more success than at others. In some areas of the country, to openly show a gay film would be unthinkable and impossible. In other, more enlightened areas such films are tolerated. For example, San Francisco, one of America's most LIVEABLE cities, reluctantly tolerates sex films; while Los Angeles, the hotbed of fascist dictatorship tactics by the police in sexual matters is at constant war against the proliferation of gay films and gay life in general!

In January the entire Hollywood vice detail, contending that a "confidential informan" had appeared in a Jaguar Productions hard-core film raided well-known gay filmmaker Pat Rocco (well-known for the fact that he makes non-hard core, art-type films) and held him captive in his home for twelve hours while they searched for some evidence of hard-core movies. Not finding any, they then raided the headquarters of Jaguar Productions (producers of such gay films as THE ROUNDABOUTS, NIGHTS IN BLACK LEATHER, and many others) and seized copies of NIGHTS and LIGHT FROM A SECOND STORY WINDOW, another Jaguar Production. They then raided the headquarters of the Homophile Entertainment Guild, looking for evidence that would link it into the case because it had allegedly referred the "informant" to Pat Rocco, who allegedly referred him to Jaguar.

At HEG headquarters they seized records, papers, and so on, and arrested the President, Paul Mace (for a traffic warrant). Later Ray Proca, Matt Raudell-Ford, and William Swenning were charged with conspiracy to commit oral copulation and sodomy and Pat Rocco, Dave Glascock, Jaguar Productions and at least 10 other defendants are facing charges similar to the above, or conspiracy to prepare and publish pornographic materials.

All this came about as a result of the "informant", a young male named Tom Pepin, who was arrested by the

vice for prostitution and later agreed to co-operate with them by informing on those persons whom, he alleged, had arranged for him to appear in a sex film for pay.

The above is an example of the tactics used by the police in their effort to stamp out sexual freedom. The freedom to see which films one wants to see is a valid and important part of sexual freedom. Such raids and arrests as the above, made possible only by a gay turning against his fellow-gays, has not stopped the making or viewing of gay sex films. The war goes on! It's the same as prostitution, an act as old as mankind and money! Since America was founded there have been, by conservative estimate, no less than 10 million persons arrested for "prostitution." But it's as alive today as it ever was. There are just as many whores as ever, proportionately!

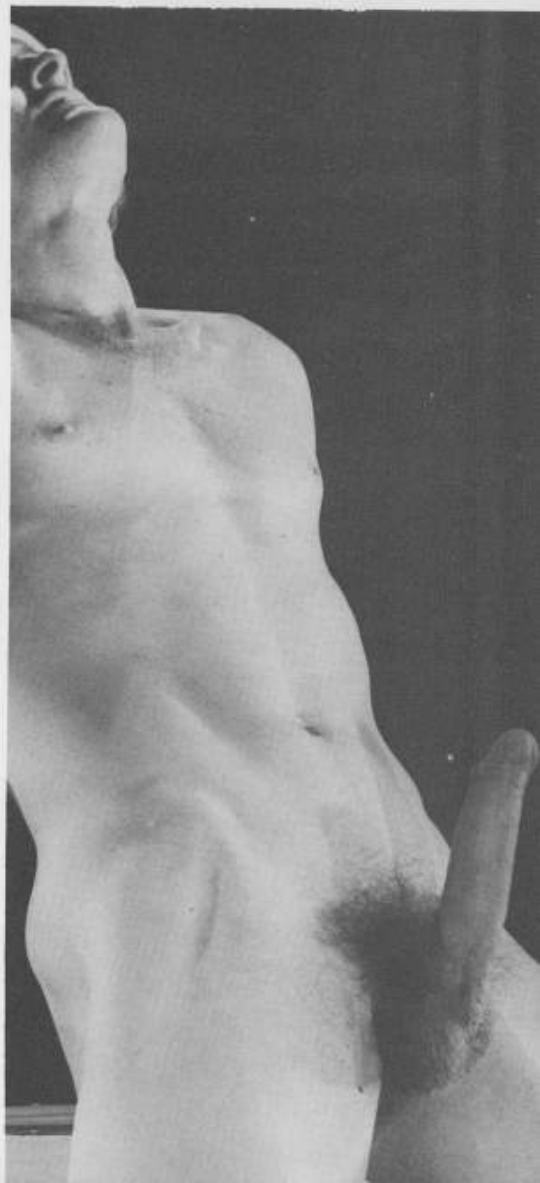
The War Against Gay Films would more appropriately be called The Battle to Enforce Christian Standards of Morality on all Aspects of Our Lives! This war affects not only the gays, but the straights as well. Many cities across the nation are attacking straight films, magazines, and any type of sex related activity which dares to deviate from the fire-and-brimstone path of the Holy Bible's pronouncements!

Yet, there is always a light at the end of the tunnel. There is always hope when all appears lost. Those persons who fight these puritanical charges sometimes win. The controversial film DEEP THROAT, which has been the subject of more persecution and prosecution than any film in American history, has won in many cities. After two lengthy and expensive trials in Houston, the D.A. announced he would no longer prosecute films of this type. In Washington, D.C., the D.A. lost his case against THROAT, because the jury felt it had redeeming social value, so he chose a more explicit film, a sex film that was poorly made and had no story to it. Again he lost. In desperatiog he brought charges against a third film, one that was simply a stag film, a fuck-film with no pretenses of being anything else. It didn't even have a sound track. But again he lost in court.

Think of the thousands of dollars he wasted, the hundreds of hours, the people he hurt and inconvenienced. He must have thought of it too, because he also announced there would be no more prosecutions in his area. And in Los Angeles, DEEP THROAT'S trial ended in a hung jury. It's second trial also ended in the same way. So the film is again playing and the people are free to go to see it if they wish.

Yes, we must fight as hard as they fight AGAINST us. We don't have the money and power they do, but we must fight with every legal recourse at our means. We must not allow them to tell us what we can do between the sheets, or where we can go, or which movie we can see. Three of the defendants listed in the beginning of this article, charged with conspiracy to commit oral sodomy, decided to fight their case. They appeared in court on February 19th with their attorney, Hunter Russell, and guess what? That "confidential informant" – the prosecution's chief witness – didn't even appear. So their case was dismissed.

But there are other cases. The war goes on, like a never-ending game of chess. What a terrible waste of manpower, money and human spirit. What a disgrace that America's authorities are so determined to regulate our morals. What a shame!



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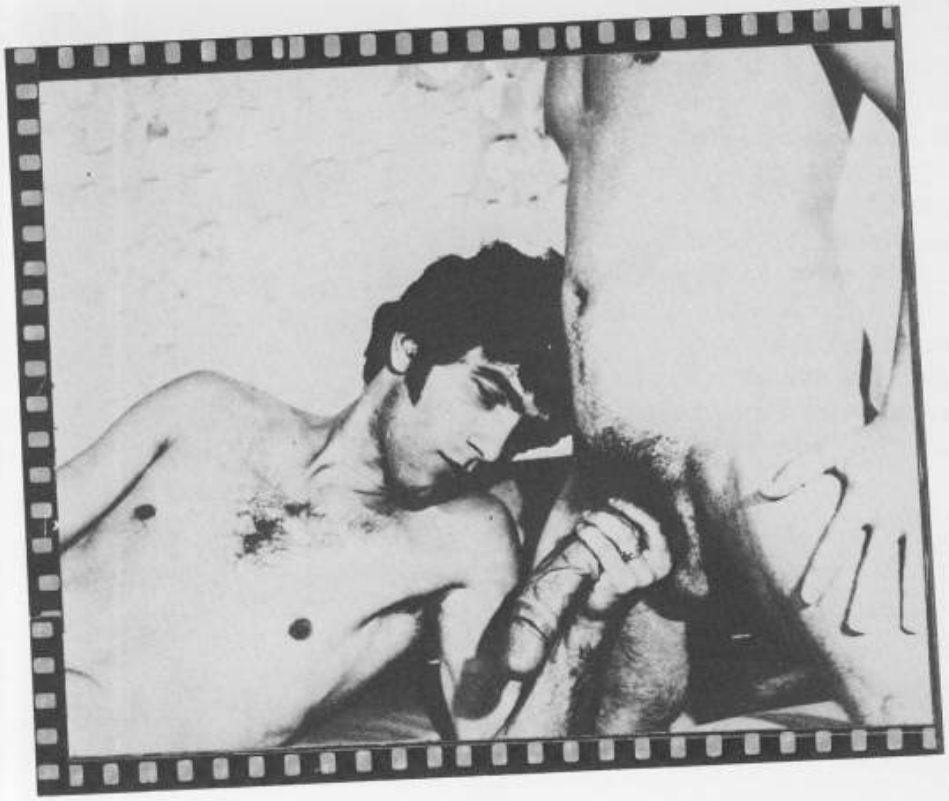

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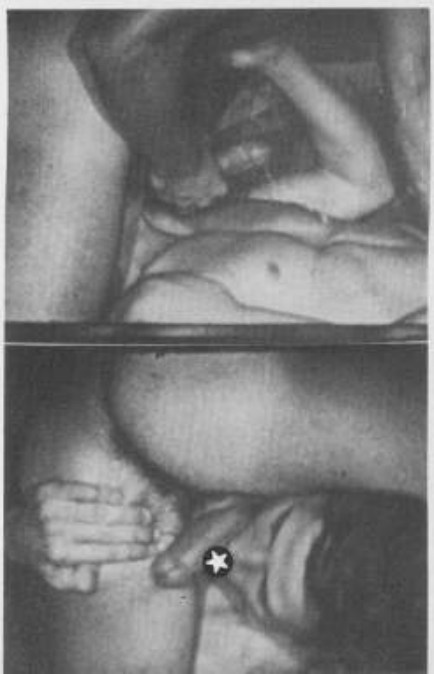
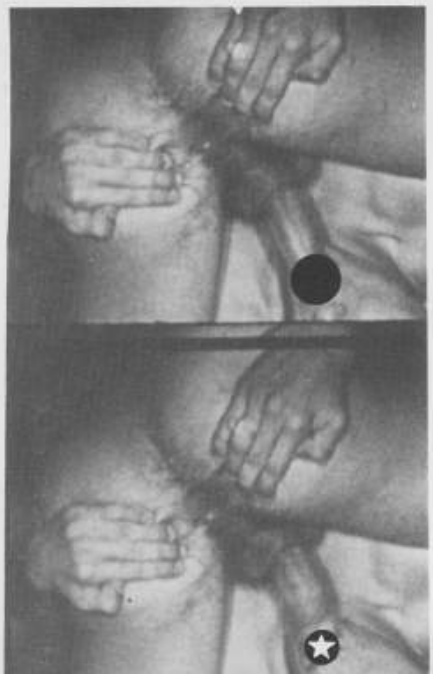
Absolutely, without exception, the scenes of this movie are the wildest, most uninhibited twosomes ever filmed. First there's the well-known Jean Cardin, the horny, butch French Canadian that shows up in California about once a year to make a film such as this one. His partner is Jerry Cunningham, not at all well known, but after this film gets around, he should be!

The pace is so fantastic it's hard to follow unless your projector has slow-motion. Both guy's pricks are stiff and ready to burst at the very beginning of the film, and the opening "69" scene is the most fantastic I've ever seen. The rimming scenes are even more of a turn-on---and the boys are even more turned on than the viewer as Jean whips his huge prick into position and cums--and cums--and cums--and cums---------

But that's only the beginning, 'cause Jean flips Jerry over & fucks him furiously and in seconds, he's coming again--- The sperm spews out all over Jerry's ass & drips down over his balls & cock --- then, without wasting a precious second, Jean flips on his back, & sucks Jerry off, easing CORRECTION
second, Jean flips on his back, & licks Jerry off, eating the dick, balls & cummy ass-hole grooving overhead while Jerry jacks off. It isn't long til Jerry starts to shoot --- and again, it's best to switch your projector to slow motion. The cum spurts in 4 foot long streams all over Jean's body as Jerry moves back & gives Jean yeat another mouthful--- so much it comes out the side of his lips as Jean shoots off yet again, jerking it onto his belly.

If that isn't enough, the film ends by repeating all the cum scenes --- only the shooting off scenes --- one after the other. A grand finale' for a great sex-film! WOW!





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